OXYRHYNCHUS PAPYRI PART XXV

LOBEL, TURNER

PUBLISHED UNDER THE AUSPICES OF THE FÉDÉRATION INTERNATIONALE DES ASSOCIATIONS D'ÉTUDES CLASSIQUES, AND WITH THE ASSISTANCE, ON THE RECOMMENDATION OF THE CONSEIL INTERNATIONAL DE LA PHILOSOPHIE ET DES SCIENCES HUMAINES, OF A SUBVENTION FROM UNES.CO.



EGYPT EXPLORATION SOCIETY

276087

OXYRHYNCHUS PAPYRI

PART XXV

EDITED WITH TRANSLATIONS AND NOTES

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LONDON
EGYPT EXPLORATION SOCIETY
2 HINDE STREET, MANCHESTER SQUARE, W,1

1959

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GRAECO-ROMAN MEMOIRS, NO. 36

PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD, BY VIVIAN RIDLER PRINTER TO THE UNIVERSITY AND PUBLISHED BY

THE EGYPT EXPLORATION SOCIETY

2 HINDE STREET, MANCHESTER SQUARE, LONDON, W.I ALSO SOLD BY BERNARD QUARITCH, II ORATION ST., HEW BOND ST., W.I.; KEGAN PAUL, TRENCH, TRUBNER & CO., 38 CREAT RUSSELL ST., W.C.I; GEORGE SALEY, 65 CREAT RUSSELL ST., W.C.I

1964 THE EGYPT EXPLORATION SOCIETY

TEXT REPRINTED IN BELGIUM 1964 JOS. ADAM - BRUSSELS - BELGIUM

PREFACE

THE bulk of the work in this Part has been done by Mr. Lobel. He has identified, assembled, and commented on the fragments of Doric comedy 2426-2429, of Simonides 2430-2434, and recognized a fresh scrap of Callimachus, 2437. Turner has contributed the column from the Acta Alexandrinorum 2435 and, in collaboration with Professor R. P. Winnington-Ingram, the verses with musical notation 2436. Our gratitude is again due to Mr. John Rea for compiling the index, and to U.N.E.S.C.O. for a continued grant of five hundred dollars towards the cost of publication. As always, the Oxford University Press has given of its best in the printing.

E. G. TURNER
T. C. SKEAT
Joint Editors of the
Graeco-Roman Memoirs

October 1958

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NOTE ON THE METHOD OF PUBLICATION AND ABBREVIATIONS

THE method of publication follows that adopted in Part XXIV. As there, the dots indicating letters unread and, within square brackets, the estimated number of lost letters are printed, in the case of the new literary texts edited by Mr. Lobel, slightly below the line. Elsewhere the dots are printed on the line. Furthermore, in the new literary texts, corrections and annotations which appear to be in a different hand from that of the original scribe are printed in thick type. Square brackets [] indicate a lacuna, round brackets () the resolution of a symbol or abbreviation, angular brackets () a mistaken omission in the original, braces { } a superfluous letter or letters, double square brackets [] a deletion, the signs ' an insertion above the line. Dots within brackets represent the estimated number of letters lost or deleted, dots outside brackets mutilated or otherwise illegible letters. Dots under letters indicate that the reading is doubtful. Letters not read or marked as doubtful in the literal transcript may be read or appear without the dot marking doubt in the reconstruction if the context justifies this. Lastly, heavy Arabic numerals refer to Oxyrhynchus papyri printed in this and preceding volumes, ordinary numerals to lines, small Roman numerals to columns.

The abbreviations used are in the main identical with those in Liddell and Scott, Greek-English Lexicon (ninth ed.). It is hoped that any new ones will be self-explanatory.

NEW CLASSICAL FRAGMENTS

2426. LIST OF PLAYS BY EPICHARMUS

The titles of five plays of Epicharmus and one of Deinolochus, which the context makes it reasonable to suppose was credited to Epicharmus, are easily identified in the scrap published below. The mixture of accusatives and nominatives and the introduction of one of the titles by the word ℓr , to say nothing of $\eta \partial \ell$, if that is rightly recognized in 1. 4, make it obvious that this was not an ordinary list in prose. The probabilities appear to me to favour its being composed in iambic trimetersⁱ but trochaic tetrameters are not prima facic ruled out.

The hand is an angular upright uncial perhaps to be dated in the second century.

T. [, a trace on a single fibre. There is more scattered ink on the same fibre farther to the right. No venification will be possible $^{-1}$ Between cand $_{2}$ be lower part of cor of collowed by what probability is a single probability of the second letter after $_{2}$ apparently flat-topped $^{-1}$ 30 f μ and only the start of the left-hand stroke $^{-1}$ Between 'and' possibly a thick or cancelled ', but this is not very satisfactory $^{-1}$ 5 Of $_{7}$ only the right-hand upright $^{+1}$ might be the left-hand upright

I If I am right in supposing that these lines contain iambic trimeters or trochaic tetrameters, θ - θ a η will scan as two syllables, ω —. There is no point in inquiring whether this is better regarded as a synalophe of θ a η or a scriptio plena of θ a η . Verses of this character are often technically poor.

Προμαθέα ἢ Πόρρα: ancient quotations of Epicharmus exhibit the titles Πόρρα, Προμαθές, Πόρρα καὶ Προμαθές, and perhaps Πόρρα ἢ Προμαθές (Πτ. 121, 116, 114, 116 K). It is natural to suppose that only one play is referred to, the same as that called Προμαθέκ ἢ Πόρρα here. See 2427 ft. ruote.

I soqq. I suppose something like "Oboccéac béo do dropce μ lo abrigulote dropce be wave/e, cf. frr. 100 seqq. K. There is no reason to assuing greater losses at the beginnings of \mathbb{I} L. -3 than Π], ω 0], www limit I can make nothing of the traces after averagodo's which satisfies the requirements assumed. Since $a^{4}\sigma_{\mu}\omega$ 0 is never itself oxytone, -6c must imply an enclitic, but ϵ cr was not written, though cr or or er may have been.

I A late in trimeters of Callimachean pieces, published by Reitzenstein from the Paris MS. Supp. 57, 10-9, is in Harmes xxvi 306. But that composition is ascribed to a date later by many centuries than \$2426\$. I can adduce no other exactly comparable list but the \$t_{purper}\$ Represerves of Hellanicus (Athen. xvi 6539) suggest that versified catalogues have a long history in Greek Apollodorus, in view of his work on Epicharmus, on the one hand, and his versified chambley, when the most representation of the contract o

2427. EPICHARMUS, PLAYS

3 Missaw: no Medea is elsewhere attributed to Epicharmus, but his contemporary Deinolochus is quieded for a play of this name. Presumably it was sometimes supposed to be not by him but by Epicharmus, So the Medaraw is ascribed to both Epicharmus and Phormus.

Epicharmus, So the ArdAuvra is ascribed to both Epicharmus and Phormus,

4 Since in ll. 1, 3, 4 a high stop is put after the title of the play, part of the ink above the line
between r' and h may be meant for a high stop. I cannot, in that case, account for the rest of it.

5 seq. A natural conjecture for the beginning of 1.6 would be κal τ'n'ν ε'n' | τ'n'ν ξω(cτήρα, though it appears to me to be on the short side. If it were right, however, one might jueus further that 'H μαλλά τ'n'ν παρά, στ'nλε, Φόλων came at the end of the preceding line. πταν as part of αίννατίσαν would suit the story, but I am not sure that -πω instead of -πων would be expected and other supplements, to say nothing of other articulations, are easily thought.

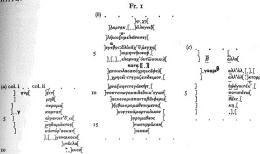
2427. EPICHARMUS, PLAYS

Of the thirty-five or more plays with which Epicharmus is credited only one was hitherto represented otherwise than by quotations, the 'Οδυς ενία αὐτόμολος (fr. 99 K) found in a Rainer papyrus, on which, as it happens, 2429 contains a commentary. How many are represented in the scraps here published I see no way of deciding. Frr. 1-3 clearly come from the play-or, if there was more than one, one of the playsreferred to in the quotations listed on p. 3 seq. There are grounds for supposing that fr. 27 may come from the "Hβας νάμος or the Μοῦςαι and a possibility that fr. 8 represents the Cφίγξ (see also on frr. 25 and 53). I have identified no other though palaeographical considerations, which I mention below, incline me to believe that there may be several more. The question is not of much importance since there is so little continuous text that the literary value of these remnants is small. There is one point of some technical interest. In fr. 1 three characters, Prometheus, Deucalion, and Pyrrha. appear to be simultaneously on the stage. The use of three actors had already been inferred by Kaibel from a fragment of the Auproc (Epicharmus in P.-W. vi. col. 27). though I am not sure that his argument is well founded. These would be considerably earlier examples than any that could be adduced from the Attic theatre.

There can be little doubt that one and the same hand, a specimen of the common angular type seen, for example, in 685, 1012, 1611, 2312, and ascribed to the late second or early third century, is responsible for the text of all the fragments. But the variations in its appearance between one set of fragments and another, for instance between fre, (a)-c|o and others, frr. x_2 -(a-|c) frr. x_3 (a-|c) mr. x_3 (a-|c) m

In the lection signs there appear to be recognizable at least two pens, one of which may be that of the original copyist. In the interlinear and marginal additions I think not less than three hands have been at work, though one of them (fr. 54 i 8, ii 5) perhaps only in one place.

HYPPA?



Fr. 1 (a)-(c) The level of these three fragments is fixed by the cross-fibres. There is no external evidence about their intervals but I do not much doubt that (a) ool, ii and (b) formed part of the same column and that (c) is the next one. Fr. 6s may have stood below the right-hand side of (b), but I cannot trace in it any of the cross-fibres of (a).

(a) Col. i 4 marg. Possibly] 14' Col. ii 5 Between o and a part of a horizontal stroke level with the tops of the letters 9 Above a trace, presumably of an accent, perhaps the right-hand end of " or Above so trace, perhaps the left-hand dot of a pair or the upper end of "

(b) 1 Of wonly the base. It is followed by the lower part of an unright 2, f, a trace compatible with the left-hand arc of a circle. Above the second a choice lollowed by the foot of an unright 3. Below the second e what looks like a very small "above ** a heavy dot 4. Perhaps af 5, a trace of a stroke ascending to right, a or 3 suggested 6. [5], the start of a stroke ascending to right. This is followed at an interval by two traces off the line, of which the second is the lower left-hand arc of a small circle. Between what precedes these and the first letter there may be no other letter wanting 7. Above **, traces which suggest that a circumfex accent has been deleted 9. The last five letters are in a different writing but I see no sign of crossure f, te tip of an unright (6) f, a dot level with the tops of the letters 7, f, a trace below the line, perhaps the start of a stroke rising to right!

Fig. 1-3 have in common the name of a character Πόρρα (1 (a) ii 1, (b) 15; 2, 8; 3 ii 1). Fr. 1 contains the name Προμαθεά (1 (a) ii 3, (b) 1a) and is concerned with a λόρναξ, undoubtedly Deucalion's ark. Ancient authors quote Epicharmus in Πόρρα (fr. 121 K), Πορμαθεά (fr. 15 K), Πόρρα καὶ

2427. EPICHARMUS, PLAYS

Hρομαθείς (fr. 114 K), perhaps Hορμαθείς (fr. 118 K), and Δευκολίων (fr. 120 K). 2428 adds Hρομαθείς \tilde{H} Hρομαθείς

For the possibility that fr. 27 comes from the same play see note on l, 13 of that fragment,

Fr. 1 (a) ii+(b). (For brevity I refer to (a) ii $\mathbf{1}$ - $\mathbf{7}$ +(b) $\mathbf{10}$ -16 as (b) $\mathbf{10}$ -16.)

According to Apollodorus Bibl. 17, 2 knowleafon Happapline demablan recurriquence Algemen and returnificate deliquence the rating part Hippane cicles]. This Adome Appears at (8) p. 5, 0 and probably at (6) a, first nucleons about its construction are certainly given at (6) 8, I should say most probably at (6) 4, seq., and I think possibly at (6) 3. This seems to imply the presence of Demacilies and Prometheus, to whom and from whom the instructions pass, the presence of Pyrrha is guaranteed by (9) 15, in which she is addressed, to say nothing of the addition of her name gainst (6) no, which shows (with the paragraphus under (6) 14) that she speaks (6) 10-14. I am inclined, therefore, to suppose that the scene consist of a series of questions from Demachical and answers from Prometheus the construction of the ark, interrupted by Pyrrha with an expression of the range gainst the Province of the series of the series

3 al λήις a favourite locution, Epich. frr. 55, 170, 172 K.

de final thrower; in connexion with a Mayord; I should suppose this to mean having a wer- made of beech and ash' but I find these difficulties; (i) one would expect the form to be εξυωμέν, but the superscript - or is a variant of word an addition to it. (a) The variant εξυωμέν conveys no meaning to me. (3) I cannot guess at the noun beginning with νer which enters into the structure of a λάρνος, where the used to denote the cover of a circular structure.

4 seqq. Clearly, I think, 'How large must it be?' 'Large enough to hold you . . . and a month's (ratiosa). If this is right, Deucalion's words will have been something like 'δλλλ παλ(κο()' ν' δρίγοθος' and Prometheus' reply 'δλίκα χ' δη' 'δγιζθθρ' , εξι μπγρίκο 'δζθίκο'. 'Σπι I must point out that 'γχανδάκευ is not attested (nor is 'γχανδίκο' for χωράν in the sense of χανδάκευ) and that the trace after eγ', though it does not rule out a balloutlety, by no means suggests it.

δμ', δμ': for the statements of ancient grammarians about the proper accentuation of the elided forms of oxytone words of trochaic scansion see Chandler, Gr. Acc. § 909.

ended forms of oxytone words of trochaic scansion see Chandler, Gr. Acc. § 909.

6 λάρναν' οῦτω ποικίλων. For the Doric accentuation of ρότως see the quotations in Chandler.

Gr. Acc. \$ 885.

I can come to no satisfactory conclusion about the bearing and distribution of this and the following verse. In 8 delpopent—o is reconcilable with the traces before y, though not particularly suggested by them, a is not—creys\(\xi_k\text{o}\text{

the most obvious), I can make no acceptable guess,

Margin. This note appears to recur at frr. 3 i 5; 6, 4; possibly 32 i 5. See note on 3 i 5.

9 khy créyat presumably takes up orcydlew. Otherwise it would be natural to take it as 'in a

room' or 'in the house'. The word recurs at fr. 2, 3,

To seqq. The general sense of Pyrrha's interposition seems to be: I have an uneasy suspicion that Prometheus means to clear out with his luggage in our ark and look after himself. If he did, it would

be a rascally performance. To which in L 15 Deucalion replies 'don't credit him', or Prometheus 'don't credit me', 'with such villainy'.

10 Δδομε(a) here but δεβδαίσα fr. 16, 10; cf. »resention in Sophron, PSI 1214 fr. d. η. Perfects in ~ω are said to be characteristic of Syracusan (Epich, if. 190 K) but in fact have a wider—present tense endings in some places of the perfect paradigm a much wider—distribution (Bechtel, Gr. Dial. ii 26γ). The Epicharmena paradigm cannot be satisfactorily established on the available verience: «δνογες» τέγρογε, διοκε, διοκες contrasted with γεγάδα (frr. 11; 21, 3) 161, 1; 298; 109 K), none metrically guaranteed; «γέροψες» (frr. 17, 28, 15), έξεκληρόνες «ναμφέςτασόνες (frr. 17, 51; 17, 106 K).

2προμαθοσίμονε: as the metre shows του is here disyllabic. I can ofter no explanation of this development of του closelyour fr. 2η, a cabibitis indeed the same spelling but του is three a monosyllable. In the development των of των found in some Doric dialects (see Bechtel, for. Dial. ii gay, 38) there is no evidence to show that the is sighlabic (in Arisboh, Lysis, 114,8) if it is a relevant example, it cannot be so), and the same ambiguity attaches to προμοδουμένο in the Doric quotation and, Ap. Dyrs. « π'r. of B. μαχρασή-μον», μονοι (Hom. Od. xi qay, xii vi xi) is shown by μαχραφίωνες.

(Öd. xvii 471) to be a 'metrical lengthening', à licence not resorted to by writers of iambic or trochaic verse. ρεούμουο in an oracle ap. Hdt. vii 140 similarly occurs in hexameters.
13 μωργεωλικών: for the ending cf. δγαθικών Epich. fr. 99, 6 K. Both words are otherwise un-

attested. For kd- instead of xd- see n. on fr. 4, 8.

14 For 7' 6, instead of the original 70 see n. on fr. 4, 8.

(c) 2 The note below the stichometrical figure I have assumed, perhaps wrongly, to refer to fr. 1(b) 7; see above.

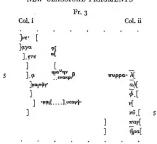
3 Some case of δλεκτορίς as in frr. 152, 172 K. I cannot verify the same word in the preceding line.

A The hyphen to preclude the division be y-.

δ δῦτε [; Herodian ν_μ, λ. 27 quotes Epicharmus for βάτοω (fr. 188 K) but excepts βατον and Δλατον from his rule that comparatives in «του» have the c-preceded by a short vowel, and this red doctrine generally found in ancient grammarians. Nevertheless βάτοω is no doubt what occurred in this place.



Fr. 2 2]., a dot slightly above the general level of the letters 4 .[, traces compatible with he upper middle part of e



Fr. 3 Col. i, 2, a dot above the general level, e_{ij} , ϕ or ψ 5), the start of a stroke rising to right Mary, ϕ' (i.e. $\phi'' \phi \phi''$) nums te meant but there is no trace of the ϕ 6 The sign under ϵ is presumably the ψ'' -blacerold ϕ'' Col. ii 3, i on the line the start of a stroke rising to right 5. [, the top of an upright

6 γ[, or possibly μ

Fr. 4.2], the lower part of an upright; the spacing suggests $\tau = 4$ I cannot rule out |p| 6 For |p| possibly $p \in r^4 = 7$], the tail of a stroke descending from left; for 1, I cannot rule out |p| 8 ||f|, the lower left-hand part of a circular letter, e probable ||f| or ||f| the rule is no trace of the upper dot I should expect above the accent and the cross-bar of p is anomalously extended

Fr. 5 Fr. 6 γώνη]ηαποπα[λα πωλάς φερ αςςονίκειν:τ] εθεταςοφ' αλ **ΙανδανονΓ** $]\epsilon\nu[.]..\phi\rho o\nu \{$ Fr. 5 4 Between a and # a dot above midletter level; since the papyrus has been broken it cannot be determined whether this is a stop or part of a Of p only the tail; u possible [, the top of a or A probable 8 Of v only the first angle and perhaps the tip of the second παλιν upright, but this looks more like a stop or the καλως upper dot of a 'colon'].., the top of a circle and the upper part of an upright against the loop of \$\phi\$; possibly \$\pi\$ or \$\pi\$, but close enough together to be only one letter, e.g. u

Fr. 6 9 Some ink unaccounted for above a to right; it could be read as an ' 16 Perhaps the top of the right-hand arm of v

Fr. 7 1 The lower hook of ϵ or ϵ 3 Of δ only the extreme right-hand lower angle; λ possible 4]., a trace above the general level, perhaps the top of ϵ For r[perhaps μ

Fr. 8 1].a, the tail of a stroke descending from left 2 Between λ and μ the start of a stroke rising to right and a dot on the line for expressibly ω 3 Between θ and ϵ a dot below the line 4 After ξ the top of a loop

Fr. 9

]. [
]-δελ[.]ακρ[
]νοςβοοεδ[
]νη[.].δ.[

5]ωγ[.].βκα[
]λλαδ'ριλ.[
].ευνεβδυ[
]τυτο πω.[
].[.].[.].[

Fr. 9 r The foot of an upright followed by the lower part of a stroke slanting slightly to right a 0 f) so only the tail A, an upright with ink to its left, perhaps the right-hand end of a cross-bar I, a stroke slanting slightly to right 6. I, the foot of a stroke rising to right 8. I, the lower part of a stroke slanting slightly to right 9 The remains of the first two letters are consistent with $||g_{ij}||^2$ only to there are other possibilities

Fr. 10
]..[
]vè'.[
]vδιο[
]λαιτα[

Fr. 10 I The foot of an upright followed by the lower tip of a stroke descending below the line 2 [, an upright

Fr. 11
]αιτ[
]υτό[
]αλλαλ[
]υδεδ[
΄]ςςς[

Fr. 11 5 Of cc only the tops; c might perhaps be substituted for either

Frr. 12 (a)-(c) The cross-fibres show that (a) and (b) stood on one level but I cannot say which to the right or left. I am fairly confident that (b) and (c) preserve the ends of lines in the same column.

(a) r Of r only the tail but the traces of an accent or other lection sign above it preclude λ 5], the top of an upright

(c) I of |ρ only the right-hand side of the loop .[, the start of a stroke rising to right 4 There may well be nothing lost in the small gap between ω and ο

Fr. 2 3 cτέγα: cf. fr. 1 (b) 8 seq.? 5 επ]είγομαι.

³ The name in the margin is too close to the extant column—it is actually under the ends of A = 5—to refer to the lost column which may be presumed (apart from the possibility that the play ended in the extant column) to have stood on its right. It is therefore a note on the line to its left, like $\sigma = \sigma(\rho_0, \delta, f_1, \pi, t_2)$ (b) $\theta = 0$, not the speaker of a line to its right.

Fr. 3 i. 5 'wa was in the exemplar'. What follows appears also to have been written at first 1 (c) a and 6.4, but the word (if it is a speamer word and the same word) before ags[θ] is complete only here. It seems to have four letters, .e., of which the second is represented only by faint and scattered traces, the first might be a curieve e, though 1 do not think it is. Apart from the reading, I am puzzled to see what the note relates to. At τ (e) z is might refer to τ (θ) γ, the verse to its left, but I am by no means certain that it does not refer to the stichmentical B immediately above itself. And similarly here I am by no means certain that it does not refer to the indication of speaker, Highes, immediately above to its right. Since the paparyus is broken off at 6, 4 one cannot tell whether a possibility of the same kind existed there. For parallels to notes of this kind see 2290 1 is 2,480 f. r. 1 i 4.

6 I suppose καὶ (or]καὶ νᾶν, as a variant, is indicated. For νᾶν cf. St. Byz. in Κατάνη. 8 I cannot absolutely rule out τ for γ but]αὐκαὐτ(αι), which could be read, is not Syracusan (αὐταὐτας Ερρίςh, fr. 172 k) or Sicilian Doric. γ⟩ριωναγής) cannot be read.

Fr. 4 5] ζούā defeats me. Nominative or genitive?

8 duec [d] Auyof is acceptable.

The variant e^{μ} for θ^{μ} before θ also arises from the changes made in fr. 1(θ) is (0 ut there is no variant at fr. 11(θ). A.D. Dyu.c. a. cover, 35 E Bays; derepsice rd always all widshed reprotypes raic covalyde southern covalyde includes both what we call crasis and what we call elision. The original text of our MS. has one example of the retention of the tenuis in crasis, fr. 1(θ), 3, none of its retention in elision, and at fr. 1(θ) and 6, 5 (θ) 37, 29, 2 (all the instances of e^{μ} before an aspirated vowel) no variant either. 2426 fr. it if 15 each; likewise seems to imply a MS. with χ^{μ} of . [I believe three survive in the quotations traces which suggest a difference of treatment example, fr. a. Li 13 6 (θ) k, but not in the other, e.g. fr. a. 5, 13 700, 18 K.] on each θ , one cause, 600, for

Fr. 5 4 πωλά i.q. πράσιε Harpoor. 163, 18. āc to indicate the genitive singular, the a being short in the accusative plural, cf. μωράς Epich. 9.2 K, et al.

Fr. 6 ο γλλυκόν.

Fr. 8.2 Below the presumed a of the marginal entry is part of a hair-line not accounted for. If do was written—and I am not sure it was non—it would be apposite to recall that a Capifa is attributed to Epicharmus (frr. 127–8 K). But I am uncertain how proper an abbreviation of its name this would be. The surface is damaged but I think that letters following would have left some trace.

3 Presumably θύετ(ε); see note on fr. 15 (b) 7.

Fr. 9 2 862 6 aco c.

Fr. 15 (a) and (b) are located vertically by the fibres of the back. I am not sure of the interval between them but believe it possible that (b) 1 preserves the beginning of the marginal note referring

Fr. 16 is associated with them on the strength of a general similarity of appearance and a presumption about the contents (see comm. fr. 16, 12)

Fr. 15 (a) 1 What I have taken for v might be parts of two letters, e.g. a_0 2. [, the lower elementary of a stroke rising to right, a probable, λ not ruled out a cross-stroke touching the middle of the left-hand side of η , e.g. ψ 7 Between a and o remains compatible with the right-hand branch of v and the cross-stroke of τ 8 K, a dot level with the tops of the letter k.

(b) 5 The left-hand side of π is anomalous 6], a trace near the line compatible with κ . Between η and κ a horizontal stroke near the line, equivalent to our C_{γ} (close up 7 2 Between ν and o the lower part of an upright descending below the line for the letters, possibly a ston, possibly the berianing of a note

4 .[, the

5].,

Fr. 16

|η|
|au|
| |μυρ|
| |, τεμ|
5 |μοςιωνκαιμ[
| |μοτιωνκαιμ[
| |μοτιωνκαιμ[
| |μοτιων | |μο

Fr. 18 3 Or o[4], the upper part of an upright $_{12}$], the right-hand end of the cross-bar and a trace of the stem of y or $_{7}$ [], the lower left-hand part of 8 or λ $_{13}$ Of]₇ only the upper part; o possible $_{13}$ The accent on e perhaps deleted

Fr. 17 Perhaps to be associated with fr. 15, 16, 18 $\frac{1}{n}$, a cross-stroke as of γ , τ , followed by the lower left-hand part of a letter like ϵ 3 $\frac{1}{n}$, the right-hand end of a cross-stroke slightly below the tops of the letters ϵ 5 $\frac{1}{n}$, the over part of a stroke assending to the right, ϵ or the right ϵ or the right, ϵ or the right ϵ or the right ϵ or the right ϵ or ϵ

Fr. 18	Fr. 20
]υςειν []λαρεύς[].[.].[];(d)°018°07[
]ητωνπ[], ειναριστα [οποτηρ
]τελεγε[]υτινι[]ε:καιπροεθατου.[5], απένες εχαροντ[
] .νιθυ[] .ίθυε[]. τοιφορανέπιςτας
]θΰεα[],·αλλ'εἶα[]ερηνταλ <u>λ</u> [

Fr. 18 Perhaps to be associated with frr. 15-17

]γεκαιχα[

6]., perhaps only offsets 7]., the overhang of 6, c, or the like 9], the upper part of an upright sloping slightly to right, e.g. v

Fr. 19 1 A dot on the line followed by the lower part of an upright 2], the right-hand part of a cross-stroke about mid-letter level Before q the foot of an upright

Fr. 21 r], a dot below the line 2 [, the start of a stroke rising to right, e.g. λ , χ 3 [, a dot below the top of the right-hand side of 9 4 [], a dot on the line 7], L a letter with a horizontal top

Fr. 20 r Of the last letter a nearly horizontal

stroke on the line 3], the lower end of an upright descending below the line [, the

perhaps the tip of the upper right-hand arm of κ , χ 6], the end of a stroke descending from left

start of a stroke ascending to right

start of a stroke ascending to right

	Fr. 22		Fr. 23
]w[]çè.[
].[]θρακε[
], ofe []ντίμα.[
]қаскаскат[] , ει εάκα [
5]δετηνος έν[5]νθ , ακε[
] . ρονλίανὑᾳ[]όμε[
]ευγωναυτ[]ριςτα[
]φθεγξα[]φοις[
]. €ιτ'*ουγα.[] τος ου [
IO	[]δοιτουτον: [10]. οτειδἄ[
]μαλλονητο[]εδοντα[
]ωτα[.]τε.[],[[,]vn[

Fr. 22 3], a dot on the line [, the tip of a stroke descending to right 61, the sur-descending below the line, perhaps a though face is damaged; perhaps part of two letters, of rather distant from # 3 [, the upper tip of which the second would be a 9], the right- a stroke descending to right hand end of a cross-stroke as of y, r

10 [, of a stroke descending from left the bottom left-hand arc of a circle 12], of a stroke ascending to right only scattered ink [, a dot level with the and a traces compatible with p tops of the letters

Fr. 24

Fr. 23 I [, the lower end of a stroke 4], the tail 5 Between θ ol, the tail of a or A [, y or w 10], an upright 11 Above e an upright, apparently : 12],[, perhaps the tip of the left-hand arm of v

(a) .			Fr. 25	
	ωπακος [(a)		
]?	τὲἴδηλεγω[]v.[
]αςεναλλετ[]λεθροςη[Fr. 26
(b) .]δομες[_]κ[
]evo[]ka[
]аµєсуа́ү.[]άρ'ϵ[
]ὼλιςκάνω[(b)]k.ov8'[
]αμανδοκεε[]ναφαιετ[
5]εςτερον []νεςτουτείγ.[
]μαλιετα:κ.[
			.].'οὕνεκ'ες[
9.		5] κωδ[

Frr. 24 (a), (b) evidently stood in close proximity. There may be nothing missing between them but I cannot say with absolute certainty which stood above and which below

(a) I]., the extreme tip of a stroke descending from left, touching the lower left-hand side of w 3 Of]a only the tip of the tail

(b) 2 , the foot of an upright

Frr. 25 (a), (b) have a strong general resemblance to one another but I cannot bring them into any particular relation

(a) I ,[, the foot of an upright

(b) 2 [the start of a or λ 3 [, the start of a stroke rising to right 4]., the right-hand edge of an upright 5 What I have given as the mark of length has a twist upwards of the righthand end (which is all that remains) and might be taken for a shallow

Fr. 26 I Above and to left of an upright, more probably part of an interlinear letter than the tail of a letter in the previous line 2 Above ca dot between the lines on the edge of the break

Fr. 15 (a) 2 d[., l'm]wouce[a possibility, as well as the obvious d[νθρώ]πους.

λί for May Epich. fr. 223 K. The accent of Hesych. λιπόνηρος, for what it is worth, is against recognizing a compound here. For the accentuation καλώς cf. Sophron fr. 22 K. 6 e.g. λαλόπι or some other similar form.

(b) 3 χ' could have been written, e.g. αίχ' ὑμῖν δοκτίζε.

4 Justs, an infinitive, e.g. είμειν οὐδαμώς. 5 Both letters before 8 have been inserted (by the original hand). It is not a correction of imbel-

faire to enel defaire, though this may have been intended.

6 Apparently κεντη ν, so written, with the wrongly left gap between η and ν filled up by a horizontal stroke. The infinitive ending is usually represented in the MS. by -40, frr. I (b) 8; 4, 4; 5,5; 27, 12; 31 (a) 1, (b) 3; 51 (b) 20 and probably elsewhere; similarly in the Rainer fragment of 'Oδυccede αὐτόμολος 99, 4 K. But we find -ην with a variant -ψ here: -αν with a variant -ψ at l. 11; 16, 9: possibly -nv without variant at 20, 7: and -ev changed to -èv in the Rainer fragment 99, 5 K.

-ev is nowhere required by the metre; a natural long is required at frr. 85; 174, 2 K. 7 κάφαυρὸν cτύηι. For ŭ in contrast to the Attic v see Schulze, Qu. ep. 309 seqq. If θθετ(ε) occurs

at fr. 8, 3 the normal relationship between Attic v, Doric v, in this word (ib. 334 seqq.) is not maintained. 8 δ πατήρ may be a note explaining who somebody referred to in the line (perhaps οδτος) is. But a comparison with fr. 20, 4 suggests that it may specify the speaker (of the second part of a divided line?). There may be another occurrence in fr. 52, 2 interl., but there is doubt about the decipherment, 9 See on fr. 28.

Fr. 16 7 & φω[τατ- or a proper name, e.g. Φω[τία?

10 δε δοίκω: see on fr. I (b) 10.

II πρωκτέ[represents an unrecorded word. It looks as if it might be a jocular invention, but προεκ, προακ also might produce πρωκ.

12 ίππον: perhaps refers to the same beast as fr. 15 (a) 4 and 5 (? also 3).

13 κέντο for κέλετο is quoted from Alcman and I take ἐκεντο (though scarcely κέντο) to be theoretically possible for Epicharmus. But I very much doubt whether it is to be recognized here. If we articulate τό τῆνος ('which he . . .'), I can give no account of the accent on κεν, but I think it may well have been deleted and there is no difficulty in Jeker (or Joker, which I cannot rule out).

Fr. 20 2 c a o o o o o o o o cf. Epich, fr. 254, 1 K.

4 δ πατήρ: apparently the speaker of the part of the line beginning καὶ πρόεθα. See n. on fr. 15 (b) 8.

5 drevéc: adverb, Epich. frr. 124, 1; 172, 4.

No form δχάροντο from χαίρειν is attested until Quintus Smyrnaeus (χάροντο vi 315), but there seems no escape from it here.

 $^{^1}$ I am not, of course, speaking here of infinitives in - $\mu \epsilon \nu$, - $\mu \epsilon \nu$

Fr. 21.4 The η is difficult in conjunction with the accent. ἀ-ἐγραβρν. [would be expected to be βρα. [Heavych, has γραβρά-το «κοφόν, βθβρον, which the accent as well as the ending rule out, apart from the fact that, though only the right-hand parts of γ survive, γ could not, in my opinion, be read. I do not think there is any doubt that the hand is that of the Spicharmus.

Fr. 22 6 barla fr. 148 K.

Fr. 23 2 $\vec{a}r$] $\theta \rho a \kappa \epsilon [c \text{ and 5 } \vec{a}] \nu \theta \rho a \kappa \epsilon [c, \text{ or a derivative.}]$ 10] $Horei \delta a [\nu.$

Fr. 24 (a) r The traces indicate λ makes, but what is taken as the tail of λ might be casual ink. If it is, there is no problem.

2 Since Ap. Dysc., π. δτ., 166 B says that Epicharmus habitually uses μαξ for μάς it is not too much to recognize τα for et here, though Apollonius quotes only Aleman for this Doris form and the regular Epicharmean form is τά (not τℓ). I suppose νο∫ν ταί (or κα]ν ταξ). I cannot account for the variant acute accent proposed.

(b) 3 I know of no word recorded that ends in ωλισκάνω.

Fr. 25 (b) I Epicharmus is quoted in Κωμασταὶ ἢ Άφαιστος (frr. 84-86 K). I cannot say what relevance this fact may have. The name might well have occurred in the Πόρρα.

2 τουτεί: see Bechtel, Gr. Dial. ii 269. 5 γκω probable.

Fr. 27 "Ηβας νάμος οτ Μοῦςαι?

Traces] ομωρος ουδεχ'ημι [.] . ιο .[δμωρος οὐδέ χ' ήμιά[ρ]τιον[] . αινειθυμονευωχεουμενων] ζαίνει θυμόν εδωχεουμένων λαςοπτηνφαντικαιποττανέλο],κας όπτην φαντι καὶ πότ τὰν έλαν 1θ' επεινινφαυλονέι μεινκάδο κεω 70', έπεί νιν φαθλον είμειν κα δοκέω], cελανανυγρονεκψ[[ε]] δχουνάκος], ςελάναν δγρόν ἐκψύχων νάκος τις ούτω δ' οίομαι πότ τὰν έλαν]τις ουτώδ' οιομαιποττανέλαν 1κ'είμειν ήπονηροτερονετι κ' είμειν, η πονηρότερον έτι] ωςλεγωταν[,] κόνά] ως λένω τανί.] κονα] ολεθρονκαιταχρέατουλευκαρου συτ[], όλεθρον καὶ τὰ χρέα τοθ Λευκάρου]...μ.νονγατάχαποκ'ωμοςαςθεον] ...μ.νον γα τάχα ποκ' ώμος ας θεόν] των χρηδετων[] ς τουμενωντ' καιλεγειν ών χρη δέ των [έ] ccoυμένων τι καὶ λέγειν]αταλοιπαλεξον:υδατιθερμωικ' όυποκα]α τὰ λοιπὰ λέξον.— ὕδατι θερμῶι κ' οὕποκα κατα τληςε [] ε [][..] τα βαλανηιά κ' ής άνευ πυρός 17. 1. ταβαλανηιάκ' ης άνευπυρος

Fr. 27 a Cf. Epich. fr. 52 K There is a spot of ink above and to the right of c which may represent '3 The second letter may be c (though, perhaps because the surface is damaged, the upper part of what is preserved does not much suggest it), in which case the dot between it and a will be the right-hand dot of a treme o inserted between e and v by the original hand. There is some unexplained ink above and to right of the e but I do not think c has been cancelled 4 1, the upper part of an upright 6 of 0 v only the tips of the left-hand branch and the tail 9 1, apparently the middle part of an upright [1], in the gap a narrow letter, followed by a trace level with the tops of the letters, e.g. (e.g. is but wy would also suit and then no letter would be missing 1 to 1, the top of an upright Marg. Rubbed and perhaps deleted. Apparently -orr 11 1, or reperhaps a single v. Between a and v the middle part of an upright which because of the spacing I should ludge more probably the tack of c than 2 12, the right-hand artoo c a circle, perhaps c's

p not suggested though not ruled out 13 Of le only the tail 14 What I have taken for a mark of quantity night be a trace of a grave accent with a dot to its right (the lower dut to its being lost) Before apparently the top art of a circle, above the general level or made out of out by the drawing writer?

Fr. 2T There is a prima facie case for attributing this fragment to the "BBec visuo or the Molecu, which was a Second of it, since the two idnds of bread that occur in v. I were mentioned along with others in those plays (Athen. 176b). But it must be remarked that in Athenaeu' list these two names are separated from each other by others, that none of those others recurs here, and that these two (and one of the others) come together in Sophron fr. 27 K. There is therefore no great certainty about the identification. Kinds of bread are likely to have been named in many places. See n. at ll. 13 seq.

As appears clearly from v. 12 the metre is the trochaic tetrameter.

3 haven θυμόν can hardly be doubted, in spite of the difficulty of being sure of the reading of the letter before a. The spelling _xeou- is supported by monadecoipsevo at fr. 1 (b) 12, where _eou- is two

svilables.

4 De (Attic cPa) or cPa) meaning "blaze", of the sun, is attested by lexicographers and grammarians (Heyevin, in δep, βθω, γθως, and derivatives, School, Aristoph, Febp. 772, Eustath 667, 22 and 1373, 45), but is here for the first time preserved in a literary context, though recoverable in Pind. fr. 123, 10 (δω spelt Δev.). (Θα) soffered by Ps, but not by V, at Yeps, lot. It is not metrically guaranteed and is in conflict with the rest of the evidence. At Aristoph, fr. 627 wpλc clope lyghter for the conflict with the rest of the evidence. At Aristoph fr. 627 wpλc clope lyghter for the conflict with the rest of the evidence.

κας might be either subject or object, e.g. γυνα]ικας οτ κολλ]ικας,

5 Perhaps θέρες]θ', cf. πρός την είλην θέρεςθαι Lucian Lexiph. 2.

If we accept the variant ya, we must reject the mark of length. A dactyl in the same place, e.g. fr. 44 K; -6a as two syllables, e.g. fr. 35, 4 K, 78, r K. (Contraction or scansion as one syllable is the rarer, xoo fr. 35, r 4 K, noofe ib. 3, r

6 ποτ]l celdrar 'by moon'? If there is a contrast with πότ τὰν ελαν, there may be a joke, not 'by

moonlight' but 'by moonheat'.

φύςων and its compounds, όνως, όνως, όνως, ενανας, can mean 'to dry', though ἐκφόςων is not attested in this seess. The Homeric limitation to drying in a druppit (Schol. Al. In; is fail) is not kept up by later authors. ἐκφόςων appears to be what was originally written and has not been corrected, χων being a variant not a correction. I have no satisfactory explanation of it.

9 rdw chose naturally suggests itself but I am at a loss to account for the additional accent on va.

to No Leucarus figures in Greek mythology. There is a probability that Epictarmus called

Deucalion Aeuvaplaw (see frr. 114 seqq. tit. K) but what relation, if any, the name Leucarus has to

Leucarion I do not know. See on L 13.

II The accentuation τ άχωνοκ' ομφοας appears to imply τ άχ' ἀπό κ' ὤμοκας 'you would perhaps have solemnly denied' or 'abjured'. The alternative is presumably to be interpreted as shown but τ άχά is not, so far as I know, in accordance with any ancient theory; see Chandler, Gr. Ascenti. 9, 270,

12 'Something of the future must be mentioned' seems preferable to 'what of the future must be mentioned' seems preferable to 'what of the future must be mentioned?' particularly since the next line contains the words (of another speaker?), 'tell the rest'.

If \(\tau \) were accepted, the word order would be harsh.

13 The change of speaker signalized by the colon is a warning that there may be more than one

13 The change of speaker signalized by the college speaker represented in the preceding lines also.

The sense of vv. 13 eq. I should suppose to be "There would have been no hot baths, if there were no fire' but If find a difficulty in imagining how precisely this was put. From the occurrence in the marginal note of some part or derivative of **erar** relative of **erar** to start which stood at the beginning of v. 14, and other **erar** to reach be said as well as \$\otiny{\text{Stop}} \text{ \$\superscript{equility}\$ in \$\superscript{equility}\$

Fr 20

in the light of the Prometheus story. V. There would have been no bread, if there had been no fire to bake it. V., 4, Υ hes un's heat is (was, would have to be) used by people without fire. V. 10 The form Aowapdow might be a patronymic, in which case under the name of Aodespoe Prometheus is actually mentioned. If there is anything in this, there is a case for putting this fragment with fir. 1-3 and assigning it to the Pyrtha-Prometheus-Deucation play.

Fr. 28 1 The top and bottom of an upright 3] [, the lower part of an upright

Fr. 29
]μβ'απιωντ.[
],διεκροτε[
])λλαποτο[
].[.]ατείδ|
]τίταιτήτα[
]ετὶ.ω.[

Fr. 99 I, I_0 a small curved stroke off the line, perhaps o=2 1, an upright close to 8, probably v=4 Some traces to the left of o not accounted for o For yT Cannot out $y_0=6$ Between i and o a dot level with the tops of the letters f, f part of an upright with a dot to the right, e.g. e, f and f level f is f and f level f in f and f level f in f letters f

Pr. 30					
Fr. 31 (a) δεω νίων α α βερω β	et [[5	Fr. 3	Col. ii] ηικ'εν[] κάιτα[] εμεν[] μαν.[]το.[αλλ'επ[ουδεπ[ποτιθε[ιθινῦν[μηδαμ[καιτιδ[Fr. 33 [srour[]ap,rolif[]dpakaurp,].upur:]himdpes]niiboic

Ftr. 30-33 may, to judge from their appearance, come from the same region. I should puss that frr. 20, 21 (a), (b) contain the ends of lines of the column preceding that of which the beginnings are contained in fr. 32 and that fr. 33 contains the ends of lines of the same column as fr. 32 the beginnings.

Fr. 30 6]., a trace compatible with the right-hand end of a cross-bar, of which the level suggests ϕ rather than γ or τ 7]., a trace compatible with the top of ε

Fr. 31 (a) and (b) are shown by the fibres of the back to have stood one above the other, but I cannot fix their order or interval

(a) x]..., the ink representing the first letter now resembles an apostrophe but the upper tight-hand arc of o or the like perhaps more likely; this is followed by the lower parts of uprights, the first longer than the second 3], the foot of an upright (b) 3], the lower part of an upright close to v, e.g., µ, w

Fr. 32 col. ii 1 Above η to left the lower end of a stroke in the margin descending from left Above (inserted later by the original hand) the base of a circle resembling a 'short'

Fr. 33 3 ..., a trace of the bottom of a letter off the line, e.g. o, followed by the foot of an upright 4]., γ or τ

Fr. 34	Fr. 35
· 1 i]e[
]υχρηιζ[] ανδρ[
κελομ[] 'éôeic [
].ocy.[],۲γφῖ[

Fr. 34 r The lower part of a stroke descending with a slight curve to left below the line, followed by the start of a stroke rising to right 4]., the upper right-hand arc of a circle, e.g. β [1, the start of a stroke ascending to right, a probable

Fr. 35 a], a trace level with the tops of the letters a], the tail of a stroke descending from left, perhaps κ rather than λ . [, a dot below the line, perhaps the start of a stroke rising to right $_{\rm c}$], a dot level with the tops of the letters For $_{\rm F}$ perhaps $_{\rm F}$ or $_{\rm F}$ the perhaps the part of a diphthong

Fr. 37 3]., an upright, # possible

Fr. 38 2], an upright

Frr. 38-40 look as if they belonged to the same neighbourhood but I cannot arrive at any

conclusion about their relative positions



Fr. 42 r. [, thel eft-hand edge of an upright 3. [, the start of a stroke rising to right 7 The right-hand stroke of α or λ followed by the apex of α , δ , or λ and this by what suggests the upper part of the back of ϵ

Fr. 41 to marg. Before ; perhaps ν or ω After ϵ apparently the top left-hand arc of a circle II marg. Above τ an upright, part of a suspended letter $\sqrt{\gamma}$ or $\sqrt{\gamma}$ Perhaps $\kappa_0 \gamma \alpha$

accounted for 5 and or and After κ the top left-hand side of a, δ , or λ

Fr. 43	Fr. 44
], εν]βᾶτεκα[] maix \dar.[
] αιδεπα[]′νητ'εκ[
],οκη[], ςτοπαιδιο[
]λυππαμ[
the state hand and at a succe	John Jumes [

Fr. 43 2], the right-hand end of a crossstroke as of y, T 3 ly suggested, but], could be read

Fr. 44 2], the tip of a tall upright],, the upper part of an upright turning over slightly to left, perhaps ω 5 .[, perhaps the back of c

Fr. 46 1], a tail as of a or A 3 .f. the Fr. 45 2 f, the left-hand end of a horizontal foot of an upright stroke on the line

Fr. 47 3 [, three traces in a vertical line, perhaps e

Fr. 49 (a)	Fr. 49 (b)	Fr. 50
][][]λαcερωτμ[]μεταμ ε []τάρα[]x.[][]μ'ελευ[]θέρἄ'.[
δεφορ		

Fr. 49 (a), (b) apparently from the same neighbourhood

Fr. 49 (a) I Of the first two letters a dot below the line followed by the middle part of a stroke descending left to right, of the second two the lower part of an upright with the righthand end of a cross-stroke touching its top, e.g. 7, followed by the start of a stroke ascending to

Fr. 50 1 The lower part of an upright slanting to right followed by the lower left-hand 3 .[, the upper part of c or a similar letter end of a stroke descending to right

Fr. 28 5 In case τ[represents the article, it may be remarked that val τόν, val μα τόν and val μά without τόν, in combination with a god's name, all occur in Epicharmus (fr. 81 K; 2427 fr. 15 (b) 9; fr. 82 K, 2427 frr. 51 (d) 26, 53 (c) 6). The negative form similarly οθ μά (fr. 170, 5 K), ng with the simple accusative (2427 frr. 8, 2, 53 (c) 9); I have no example of ου μα τόν οι ου τόν. µaf at 2427 fr. 42, 5 is ambiguous.

Fr. 31 (a) 4 βο ρβόρω. (b) 2 dμυ/γδάλας, acc. plur., as Epich. fr. 150 K.

Fr. 32 ii 2 701 elided, as at fr. 1 (a) ii 7? 8 ποτιθεί: so ποτιθιγών fr. 41, 8 seq. But ποτθί, fr. 40 ii 3. I cannot account for the variation, which is not due to metrical considerations. At Epich. fr. 85 K ποτιθ. not ποτθ. is implied by the παράδουις of Apollonius Dyscolus. At fr. 170, 8 and 10 K ποτεθ. of the παράδουις of Diogenes Lacrtius may be considered ambiguous.

Fr. 33 I see nothing to preclude the possibility that these line-endings are the ends of the verses of which fr. 32, 5-to are the beginnings. Both the external and internal indications are, so far as they go, consistent.

2 7019 prescribed by the lection signs, but n is a puzzle.

Fr. 34 3] κελομ[: ἐκελήτατο, ἀκελη[, Epich. frr. 71, 2; 99, 5 K.

Fr. 40 Col. ii 3 The same beginning Epich. fr. 85 K.

4 i.e. ĕcré κ' αμ made out of ĕcre καμ (or, less probably, ĕcré κα μ().

5 I do not know the meaning of the sign like a large circumflex accent to the left of this line. It does not resemble any part of a coronis. It might be the top of an 'ancora' but is closer than would be expected to the beginnings of the lines and part of the shank should be visible.

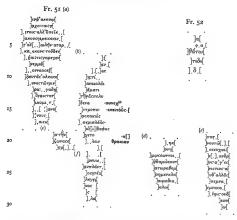
Fr. 41 2 It is not easy to imagine how this line can have ended but there is no choice about the rough breathing. I should guess of (e.g. airais re of as in Epich. fr. 71, 3 K).

4 ap : perhaps a note that a line has been omitted here and supplied in the upper margin,

8 See n. on fr. 32 ii 8. I can establish no relation with fr. 40 ii 3.

Fr. 44 Ι παιλλος, 'a male child', attested by Hesychius and Tanagra inscriptions, The feminine hitherto not recorded.

Fr. 48 5 and rela appears to be too much for the space. 6 ἀν]θρώπου θεός probable but not verifiable.



Fr. 51 (a)-(f) Their general similarity of appearance suggests that these fragments come from the same region. With regard to their more precise location there is the following evidence:

The level of (b) is fixed in relation to (a) by the cross-fibres; its interval from (a) less certainly, though I think probably, by vertical fibres preserved at the ends of (a) 4-5 and the beginnings of (b)

13-14. If I am right, only two or three letters are missing between (a) and (b) at ll. 13-14

The level of (c) is fixed in relation to (b) by the cross-fibres. I cannot trace in the fibres of its back any of the vertical fibres of (a) or (b) but I believe it more likely that it stood between (a) and (b) than to the left of (a) or the right of (b). (d) and (e) are virtually one fragment. Besides the strongly marked cross-fibres the internal evidence supplied by l. 24 fixes their level relatively to one another and at the same time determines the interval between them. The level of (d)+(e) is fixed in relation to (b) by cross-fibres, some of them the same as those appearing in (c), and in relation to (f) by other cross-fibres. There is nothing to show their distance. The position of (f) below the right-hand side of (b) is in harmony both with vertical ridges seen on the front and with the vertical fibres of the back but I cannot say is absolutely established by them

3], the foot of an upright on the line ...[, two traces, one on, one above the line, e.g. ā, followed by the extreme lower tip of a stroke descending below the line 4 \(\(\text{(after \$\epsilon\$)} \) appears to be rewritten on an original t. There is a dot below the line, between this and K [, the lower lefthand arc of a circle 5 Or] narrow letters ...[, the left-hand tips of α, δ or λ, followed by the top of a circi 6 1, the top of an upright slanting slightly to right Between a and s traces suiting the tips of the tail and right-hand end of the bar of + 7]. the tail of a or λ 8 [, the start of a stroke rising to right 9]..., the lower end of a stroke descending from left followed by the lower part of an upright][, two dots on the line, perhaps parts of two letters 10 ... the foot of a stroke sloping slightly to right followed by the top of a circle; above and between them apparently two dots close together and the lower end of an acute accent of a stroke rising to right, a not suggested but not excluded 12 ..., the top of an upright with the start of a cross-stroke to right followed by a dot at a slightly higher level and this at an interval by the 13], the tail of a stroke descending from left to touch the foot of an upper part of an upright upright with traces of a cross-stroke above, possibly |07, but this does not account for all the ink 14 Between and + very faint traces compatible with the ends of c [, off the line the start of a 15 j.., the tail of a stroke descending with a slight curve from stroke slanting slightly to right left, followed by the foot of an upright 16], the upper right-hand arc of o or as [, the lower end of a stroke sloping strongly to right 17]., perhaps the overhang of c but the surface is damaged and e, p cannot be ruled out (b)]., apparently v but the surface is damaged and p cannot 19 [, the foot of an upright 20].., a dot level with the tops of the letters followed at an interval by the upper part of a slightly concave stroke and this by the upper lefthand arc of a circle, perhaps] ... should be written, e.g.] . [, a nearly horizontal stroke on the line 21] [, the top of a small circle followed by the top of ε or of the left-hand stroke of ω]. the top right-hand arc of a circle, e.g. the loop of a, the overhang of c, or the like upper left-hand arc of a circle followed at an interval by a dot below the line on a single fibre], a dot off the line; perhaps part of a 'colon' 23 ...[, perhaps µa, but the ink has flaked off Between a and y a dot on the line consistent with a 24 , the lower part of an upright dot level with the tops of the letters, perhaps a stop (e) [, traces consistent with the back of c 27 . The left-hand side of a circle 20], the tail of a or A 30 For ω possibly ν

Fr. 52 2 interl. Between o and a a letter with a horizontal stroke for its top but prima facie neither # nor + After a the left-hand end of a cross-stroke suggesting +

Fr. 51 1 ψ(ε): Ap. Dysc. π. άντ. 128 B, cf. 122 C. In Epich. fr. 109 K the παράδοςε of Athenaeus has failed to preserve the Syracusan form.

5 I suppose alcar. The paroxytone instead of proper spomenon accentuation of the first agrist infinitive is specifically Doric; αμύναι Alem. Parth. col. ii 31, ακούσαι 2387 fr. 1, 3, καταθρυφήσαι PSI 1214 fr. d, 2. I do not know why the properispomenon accent should be given alternatively here and apparently exclusively at l. 10 (re|\tentact).

6 κατέκανε: cf. PSI 1091, 4 seq. This word belongs to the Doric vocabulary, from which Xenophon has taken it.

L 19. At L 25 άλλας, but this might, though it seems improbable, be 'sausage'.

II κάνες, τῶν ρένες . . . αιόλαι. If a ship is in question (see note on l. 15), these may be fish; cf. Epich. frr. 47, 48, 68 K.

13 If Tivac is a separate word, there is perhaps a parallel to the perispomenon accentuation in 2387 fr. 7 ii 21. where saper may occur. I do not see how it is to be explained either here or there, except possibly by analogy, right or wrong, with the attested plurals, τηνών, ἀλλών. τῆν[again at

14 I suppose the marginal variant is best understood as ower ' w (). 15 τρόπιν here and τ] οδοφος, l. 18, harmonize with ναός, l. 9, and όλκάς (though about this there are other possibilities), l. 10. But to me at least this group brings no illumination on the general sense

The marginal note appears to be a variant and complete as it stands. I can make nothing of it. The stroke above to appears to be slightly farther to the left than an acute accent on o would be expected to be, \(\tau \ell \), for example, rather than \(\tau \ell \), though I cannot rule \(\tau \ell \) out. The grave accent on be precludes 'pig' and 'where' (berrep Epich. fr. 99, 5 K) and implies that be is the first syllable of a longer word accented farther forward.

16 κακώς; on this accentuation see Chandler § 885 note 5.

17 περιπλέας: the short to denote accusative plural.

23 Probably of v(a).

24 II. ix 63 begins with the words 46ppfrays 46tpfacroc āxfernoc. I should say that these words adjusted to the dialect (fercive Pipchic, fr. 25, 4 K) must be recognized here, though they do not go very kindly into a trochaic tetrameter but are presumably an interposed hexameter. (Another hexameter, without context, perhaps from the Ceppfex, Epich, fr. 12; K.)

Fr. 52 2 interl. If & war(1/p, cf. fr. 15 (b) 8 note.

Fr. 53 (a) Col. i Col. ii][]pas[5] κω [] με ουκηντοχεντοιεθε] χέαν: αλλανᾶ ναιμαδί τιδ'αγα παντα [Ινουδαμ ουδιόυκ τοδεκακ τωκακ'[arwal τ[.].[

Fig. 53 (a) and (c) are located vertically by the fibres of the back. I see no means of determining the interval between (a) is a and (c) x. The level of (b) relatively to (c) is faced by the cross-fibres. I do not recognize any of the fibres of the back of (a) in (b) and the simultaneous correspondence in (b) and (c) of lines of writing and cross-fibres is in favour of locating (b) on the right of (c)

(a) i 4 Between γ and ο a dot level with the tops of the letters, possibly δ, λ 5], the foot of an uppight slightly hooked to left . I, the middle part of an uppight with a trace of ink to right level with its top γ], ρ suggested at first slight but the loop is small and there appears to be

a trace on the left-hand side of the upright ii I The foot of an upright

(9) 4 Or λ). 6 The second trace consistent with 'c) I Between r and a the foot of an upright a ∫, traces of the lower part of an upright 4 magr. ∫, a dot on the line followed by a stroke descending with a curve to right, neither η nor π suggested, perhaps a 7 ∫, an upright 8 ∫, the start of a stroke ascending to right II ∫, the top of a circle, perhaps o π ≥ 1∫, a dot above the general level and of a stroke rising to right, λ probable but a equally possible

						Fr. 57
			Fr. 54].a[
Col. i			Col. ii .]δηλον[
]	πολυ]τἄςδεκ[
]]τωννε [
],&:		:	[5]ενοχοά[
	1		х	αĺ		[ιπἄτε[
5	lou	ports		maobo []δέγυδ[
]ev·			[]	,	
	ολλφο) φλλφο)	non''' gyeden nbese _g toa' aft	go ^y X	[
] vap	ει 'αλλαθ ^ε ο ^υ		[
]ν	[]		[
10	1	[]		[.		
]	[

Fr. 64 Col. i 3], the right-hand are of a small circle off the line: ρ_0 , ρ_0 possible γ marg. Between α and α what looks like γ tilled to right. Between γ and β the start of a stroke rising to right, the top are of a circle, the top of an upright with a trace of ink below the tip on the right-hand side 8 marg. γ or γ' Col. ii β The left-hand tip of a cross-stroke as of γ

Fr. 57 For the location of this fr. see commentary 1, an upright 4, [, the lower end of a stroke ring to right, y probable but \(\text{\text{and cens a not rueld out}}\) 6, the tail of a stroke descending from left 7. The spacing recommends \(\text{\text{\text{\text{cens}}}}\) but the left-hand part of the cross-bar would have to be supposed totally vanished

Fr. 55	Fr. 56
]με[]voc.[
]ccέιτ[].µ.[
]υλικ[]ýehem[
]аиск[]hec.e[
]cexo[5]διδα[

εκαικα

Fr. 56 r Of c only the lower hook left-hand end of a horizontal stroke on the line 2]., the upper end of a stroke ascending from [, the start of a stroke rising to right, a probable

Fr. 58	Fr. 59
].ave.[],7[
]τονδε.[]δετ[
] _γατω[].µ[
]καττ.[]µ[
]λαμφ[5]\$[

Fr. 58 1 1, and f, the feet of uprights 3],, a dot well below the line lower part of an upright

Fr. 59 1], the foot of an upright at some distance from \u03c4, perhaps \u03c4 3],, an upright with a trace to its left about half-way up; either] s or ln. lu

Fr. 53 (a) Col. i 6 marg. I take this more probably to mean 'the sign y was not in Theon's copies'. i.e. in their margin, (cf. e.g. Schol. Pind. Pyth. v 124 τό δὲ χ ὅτι Ε, τὸ δὲ τημεῖον ὅτι D, G, Q) than 'the letter y was not' in their text. Examples of the sign in these fragments at fr. 54 ii 4, 7.

(c) 2 .]θγίον [: φρύγιον Ιστόρησον is cited from the Κωμασταί of Epicharmus (Hesych. in v., fr. 86 K), but I see no great likelihood that it should be recognized here. The accentuation of the papyrus implies a diminutive of dactylic form. If φρύγιον is substituted in the quotation, an unknown, though perhaps theoretically possible, noun arises in company with which icropners has no evident suitability. When it is remembered that the Κωμασταί is also cited as Κωμασταί ή Μφαιστος, it is a reasonable guess that the joke (πέπαιχεν Hesych.) was to call Hephaestus Φρόγιος,

The only recorded word I find which fits the indications is the late Levylov (for Levylov).

3 Perhaps of ver of. If I have rightly located fir. 51 (d), (e), (f), there is no possibility that this line stood on the left opposite fr. 51 (a) 14. The fibres do not run across, but this by itself would not be enough to disprove it, since there might have been a 'joint' in the gap. But the bottom of the column falls too high.

4 ηθδε: cf. fr. 28, 4. I suppose η οὐδέ . . Similarly ηυκ' fr. 12 (a) 2.

Fr. 54 i 3 Both accents seem to be in the same hand and nothing denotes a preference for one over the other. Some Doric adverbs (of place), perispomenon according to ancient grammatical doctrine, are reported to appear as oxytone in medieval MSS. If this fact has any significance. I should doubt whether it had any relevance here, since -oet (-pet, -pet) can hardly be one of them.

7 marg. It might at first be thought that μη διαιρεῖεθ(αι) το α. contained a recommendation to take the complex of letters at the end of the line, of which the most probable reading is axameov(). as one word. But little as I can make of the first part of this, I am still less able to see any plausible alternative articulation, which is by implication rejected. Besides, in ancient grammatical usage, the opposite of διαιρεῖν in this sense is ordinarily expressed not by ὅλον but by τν, ἐν ποιεῖν, ὑφ' ἐν ἀκούειν, καθ' εν αναγιγνώς κειν or the like. It must therefore be considered whether διαιρείοθαι here does not mean 'construe a word separately from its immediate neighbours', though since we have not the context this interpretation cannot be verified.

On any theory I find a difficulty in understanding the form of the sentence, since διαιρεβεθ(αι) refers to the activity of a commentator, whereas πλλά όλον . . . νθ(ν) λέγειν, 'the tenor of what he says

in this passage', would in ordinary grammatical usage refer to the author.

I cannot make any guess at the three letters after olow, except that the second appears to be β or ρ. If ν" is not νθ(ν), they might attach to it. Similarly λεγεινό might be divided λέγει νό, but what the isolated µ, for which there is room after \$, means I have no idea.

 $8 \theta^{\epsilon}$ o" are presumably part of the reading. If Theon were being quoted for a reading, the order ούτω Θέων would be expected.

ii 5 cυμφορο() is close to the beginning of the line to its right, in the position where the name of a character might be written. It appears to be in the same hand as the marginal note at i 8.

Fr. 57 It is possible that these beginnings of lines are part of fr. 54 ii. The fragment can be so placed that the tail of the a in 54 ii 4 is found in the ink before the s in 57, 6, giving almars in this line and, e.g., 7 ole in the next. But the point of attachment is narrow and though I think I can follow the fibres across over a wider front I cannot be sure of it. I do not know what could be made of always so accented.

Fr. 60 Apparently the top of a column 2 The first o appears to have a stroke across it and a dot above, but it can hardly have been cancelled 3], the lower part of a stroke descending from left; perhaps a most likely After w the foot and tip of an upright, before a dot below the line

Fr. 60 2 of[o]µaι.

Fr. 6τ
]όςειμ'εγων τη .[
]^[.], όνᾶιςτον[
] ντεςμ[

Fr. 61 1 [, an upright with a trace to right about at its middle

Fr. 61 a évictror and Seacre (fr. 51 (a) 13, where there is a break above v_0 , in which a mark of length and an acute, if written, would have disappeared) may be explained as the superlative form of the word of which downer decor, preserved by Hesychias, is the comparative. See it is the form given by the lexic as the positive of the comparable lonic dedictre, but it appears only to be a deduction from itacitic spellings in grammatical writings (Hesych, Suid., Tests. in Lys. Alex. 607.) define actually found at (Nicander) Alex. 607 is ambiguous.

The accentuation by in fr. 51 implies a view that the a was syllabic, but it has no trema.

Fr. 62] ίοι [] , αν[] , εκάρ []χειλ[] ; · [

Fr. 62 is made up of two scraps which perhaps were farther apart than I have placed them. They may well have stood (at an interval not to be determined) below the right-hand side of fr. 1 (b) = 1], as sightly sinuous uppired = 2], the tail of a stroke descending from left =], on the line the foot of a stroke hooked to left [], the lower end of an upright below the line

Fr. 63	Fr. 64 Va
1.[Fr. 65
λας.[:
γεκ[·],i:kan
], ἵκωχ
from the same neighbour-	1.5

Fr. 63 may come from the same neighbourhood as fr. 34, abreast of ll. r-3, but I cannot judge whether on right or left

I An upright descending well below the line
[2], the start of a stroke rising to right
[3],
[4] a dot above the general level

Fr. 65 r], an upright 2], the edge of an upright about level with the tops of the letters 3 A small circle, perhaps o or the loop of ρ_1 followed by the top left-hand arc of a small circle

cant

Fr. 66 1], an upright with foot hooked to right and a trace to right of the top; whether i, v, or c intended, anomalous [the foot of an upright 3 .[, the lower part of a stroke rising to right.

Fr. 67 r ,, the start of a stroke rising to right

Fr. 68 Vacant

2428. DORIC COMEDY

Though there is only one unambiguous piece of evidence that the following scapes (shown by the occurrence of the 'colon' in fr. z to contain dialogue) are in Doric, namely, the accentuation of π -low-pack in fr. x, t-a second probable but not certain piece is τu in fr. z, t-not much hesitation will be felt about attributing them to a writer of Sicilian comedy. The likeliest I suppose to be Epicharmus but I have not identified any known line of his.

The hand is a well-executed example of a fairly common type of medium-sized upright rounded uncial, represented by, e.g., 1862, P. Ryl. 482, &c., and attributable to the late first and early second centuries. I should place this specimen in the second. The lection signs may be by the writer, as the correction at fr. 2, 4 appears to be.

Fr. 1
]ην μω[
]διεπλεκον[
]νεφιλεοι[
]οιητείτιδω[
]αλυτηδη[
]....ιτ[
]εν.[
], τοι.[

Fr. 1. Petween ν and μ a flat stroke on the line; if a serif, larger and flatter than most only the left-hand stroke 6 β ..., the upper part of a stroke descending in a sight curve to right, the top of an upright booked over to left, the upper end of a stroke descending to right, an sisolated dot like the upper dot of the 'colon' dividing speakers, the top and a trace of the foot of an upright abnormally close to ν 7. I, the upper left-hand arc of a circle 8]., an upright I, the upper left-hand arc of sor ν 6 or ν 6.

Fr. 1 Perhaps ends of lines, e.g. διέπλεκου βίον, ποιητείε ίδου, πολύν ήδη χρόνου. There is a certain congruity between the first and third of these and the presumed references to old age in fr. a but I see no external evidence which points to their having belonged to the same columns.

Fr. 2

Fr. 2 4 seq. Perhaps π]ω (ε)ε τὸ γῆ[ραε...]ε τυ γηρας[-.
7 Perhaps πο[ωε]; If -ν, part of ν should be visible.

B 7043

D

Fr. 3

].[
].γαρτ'[]
]εραν[
].ηνο[
]αυτιπ[

Fr. 3 r The toot of a serifed upright, followed by the start of a stroke rising in a curve to right, probably μ 2], the right-hand arc of a small circle off the line 4], τ or possibly γ

Fr. 4 2 .[, an upright

Fr. 5 1]., the bottom left-hand arc of a circle; μ among the possibilities .[, an upright 2]., the right-hand end of a cross-stroke as of γ

Fr. 6 .]e.[

Fr. 6 r .[, an upright 2 .[, o or c 3], the lower right-hand arc of a circle

Fr. 7 . . .]α []. των[]νω[

Fr. 7 2]., an upright or slightly concave stroke

2429. Commentary on Epicharmus, 'Οδυςςεθς αθτόμολος and another play?

In Mitheilungen aus den Pepyrus Erzherge Rainer v there was published a fragment ascribed on internal evidence to the "Οδυεςείνε αὐτόμολος of Epicharmus. This ascription is now confirmed by the recurrence among the lemmata of the commentary published below of lines there found together with a line quoted by Athenaeus as from that piece.

The relation of our commentary to the scholion preserved in the upper margin of the Rainer papyrus is touched on in the note on frr. ι (a) ii.+ ι (b) 24, its relation to the Epicharmus commentary of Apollodorus I see nothing to indicate. It is not certain that the whole of what is preserved refers to the same piece. Frr. 6 and 7 may well refer to another.

The general character of the exposition is similar to what is ordinarily found in such hospunfipears, a mixture of lexical, critical, and interpretative notes. The layout, that is, the method of distinguishing lemma and comment, is more than ordinarily elaborate, though none of its single features and perhaps not the use of all in combination is unique. The method is in principle as follows: Between the end of each lemma and the beginning of the comment on it there is a blank space. Between the end of each comment and the beginning of the next lemma there is a colon (; cf. e.g. 856. In PRIMI $r_7 \div$, in 2258:—, is used instead). Further, every lemma occurring at the beginning of a line (whether it starts there or runs over from the line before) is marked by making it project slightly to the left. Every lemma starting within the line is marked by a paragraphus under the beginning of the line in which it starts. Quotations other than lemmata are not distinguished.

The hand is small, with many ligatured letters and other cursive characteristics, of a type often found in marginalia. It may be compared with the marginalia in 841, 1234 and assigned to the later second century.

Fr. 1 (a) Col. ii]τοο[] η αξιουλεγειν Col. i para Dyak oapicrofered .πλГ , υcιν [] , εθις []...ρ[|].επενεχ.[.].αλλ.γεα[κτοςου, ροςεμενων]αιεινηερι.[...]ντω[ημέραςπιφαινέται] επιμελητην[,]τυππ.,[,],[....]καεπιτηδομ.,[5]. x7 platen, 7 .]en πλ[...] πλανηνφλυαριαν:τουτονη ο νως εγωνηκαιτυνη:]τουςελλην[..]απο [....]ευονθορωςοιονπερεπι...ςυντυχων αποτων ,ρηγαγερ[...]co .[.]γαικοδοικατααπαξιωκιντη[...], κειτουοφθαλμου εδεκτων[...].κων ...τπειρα.[...].φω αςπαζομεγων:ηστι άητοτυχουραςτααυτουτ'εργαςαι μηνητοτ[...] :αλλορεωτιωζυρ'ανιης διαμετουτοτι] τοςαυτ[...].ρ ζυρ' ανιης[..]υγαραλλορεωτοιδετωχαιοιπελας:ως εωπο]ηγοις:[...]. μαν νηρατος ομί[...,]πονοντημαινειοδ'τονκακοηθηενδε[].000 1779: χεταικαιε[....], λεγειαλιβιως πονηρος οι οναυταρκως ηςτης]υγαρεμπα[.....]αιμ'ρυτωςαλοιηςθαικακον δυναται[χρωντο] μεγο[.]ετηνδιαςτοληναμφιβολιαειναιεαν [15 . εινκλω]...[....].[...] στιζηταιεσταιονου[.]ουγαρανουτουσαν]νφορμον]οδον .ογα,[,].οιηςθαικακον[,...]ετοανυςαιμ.[] [ε σμου].....[...]ουγαρανανυςαιμιτηνοδοντο . ο έτιτα^μ]θειανκαιμηπροςποιητωςαλοι 1. TOURYA αι χανυςαιμι οεςτιθρηνηςαι]¢vv€ ηνηςαιμιτοχ ... Νοιηςθαικακον]Tec[] ηντ[...]..[..].[..],υτωςεγω: ωτεκαιλε.[....]ψεραδιν'ει , εροιτεμευ[.....]θωνπου]τεςερουςιν.[....]ταγινεςθαι], ερωντειν.[...].[.]ουςτραγικους] $\epsilon\theta\nu\eta$... [...] actintotoic $\delta\epsilon$] ίναπαραπροςδοκιαναπενεγκη: кататропочкаценкотоке ουθοετεροςτωνθποκριτων ไทเอเดออิเมอยในแองการเมล]. εοικοτως.[.].... νδοκει 1.0

Fr. 1 (b) is a detached fragment which the fibres of the front show is to be placed on a level with fr. I (a) ii I-4. I am not so sure about the evidence of the fibres of the back but it appears to me to be consistent with a location close to fr. 1 (a) ii 1-4, so that \$(1)a is to be recognized in fr. 1 (b) 3+fr. 1 (a) ii 3 and no letter is to be supposed missing in the following line The position of fr. 1 (c) must be left more vague. The general appearance of both front and back

suggests that it formed part of fr. I (a) iii

Fr. 1 (a) i 1], a dot slightly above the level of the letters 2 Of lo only a small arc of the right-hand loop After v the foot of a stroke on the line 3 Of # only the foot of the left-hand 4]., a dot level with the tops of the letters stroke 4], a dot level with the tops of the letters 5], a dot touching the top of the left-hand upper branch of x 7 Of le only a dot which might represent the extreme right-hand side of the loop 9]., a stroke curving to right as it descends to the line, e.g. η or μ, followed by ε or ε The letter after a also appears to be suspended but the surface is rubbed Before \(\phi \) a dot level with

Fr. I(a) + (b)Fr. 1 (a) Col. ii .) άξίου λέγειν Col. i) ο Μοιστόξενος [ρατω []υακ(]α μέτου τ.λ[duciv [] Hebict], ἐπενεγκ[,]ν ἀλλ' ἐγεφ[νυ]κτός οὐ προςεμένων 5 |αίειν περι.[...]ντω[ημέρα ἐπιφαίνεται | ἐπιμελητήν [c]τυππ... [].[....]κα ἐπὶ τ(ῶν) ήδομ...[] γηματι μετ[] εμπλάνην, φλυαρίαν, τουτόνη ού(τως) ώς έγώνη και τύνη.]ευονθορως οδόνπερ έπε,.. ευντυχών ἀπό τῶν]τους "Ελλην[ας] απο π]ροήγαγεν[...]co είν ταιε όδοιε κατά άπαξίωειν της .] ήσει του όφθαλμου άςπαζομένων. ή ότι ἀν(τὶ τοῦ) ή τὸ τυχόν, ράιστα ἄν τοῦτ' έργαςαί-]ε δ' ἐκ τῶν [...]ικῶν κτλ μην ή το τίνχου, άλλ' όρων τι ωιζύρ' άνιηις; διά μέτου το 'τί ζώι-> ζύρ' άνιθις; ['ο]ο γάρ άλλ' όρεω, τοίδε τωιχαιοί πέλας', ώς τω πονηρ(ότ) ατος ό μ(ἐν) [τὸν ἐπί]πονον τημαίνει ό δ(ἐ) τὸν κακοήθη ἐγδέ-Veras Kal e 1 λένει 'άλιδίως πονηρός', οξον αθταρκώς, 15 ο] ο γάρ έμπα[λιν χ' άνός]αιμ' οδτως άλοιήςθαι κακόν δύναται περίι την διαστολήν αμφιβολία είναι, έάν menol τό ο]ή[τως] ετίζηται έςται ο νού[ε] ου γάρ αν ούτως άνύμέν [γάρ Jodov. το γαρ [α]λοιήςθαι κακόν. [ἐὰν δ]ἐ τὸ ἀνύςαιμι]οὐ γὰρ ἄν ἀνύςαιμι τὴν όδόν, το [κατ' άλήθειαν καὶ μή προεποιήτως άλοι-Ικαί χανύςαιμι δ έςτι θρηνήςαιθρ]ηνήταιμι: τὸ γ[ὰρ ἀ]λοιῆτθαι κακόν]ληντ[...], [...], [...] ούτως έγώ. ενθών τείδε θωκη]ςω τε καὶ λεξ[οῦμ' ὅπ]ως ῥαίδιν' εἴμειν ταθτα καὶ τοῖς δεξιω]τέροις ἐμεθ[ς . . . ελ]θών που]τες εροθείν, [....]ταγίνεςθαι]τέρων τειν.[...].[τ]ούς τραγικούς] , εθνη π , [,]αειν η το 'τοῖς δε-Exampleance duelle ίνα παρά προεδοκίαν έπενέγκης. ώς έμιν δοκείτε πάγχυ και] κατά τρόπον και έοικότως έπεύξαςθ', αξ τις ένθυμεῖν γα λήι τ]οῦθ' ὁ ἔτερος τῶν ὑποκριτῶν lms εξεόδως εξέαμένου τινα έσικότως ώς έμψ δοκεί-1.0

the tops of the letters to lee suggested but lee not excluded 12]so or]yo probable After of the top of a stroke with a shallow curve above and to right of it which should perhaps be combined with the following sign, an upright descending below the line, to give a suspended η ; if so, out would be a natural interpretation of the remains There follow the foot of a stroke with a hook to right on the line, a space for one letter containing no trace of ink, the extreme lower end of a stroke descending well below the line, a dot on the line The suspended o is abnormally made, but I see nothing more probable 14]., a dot on the edge of the break, above the level of the letters 15]., traces compatible with a, λ, μ 18]., the top of a stroke above the general level, e.g. ι, ν Apparently +h" was first written and h converted into a by means of a stroke joining the left-hand tips 19], a dot near the left-hand end of the cross-streke of r

1. a loop with faint traces of ink Frr. 1 (b)+1 (a) ii I Of of only the lower left-hand arc below, of or perhaps o Against the right-hand stroke of n the tail of a suspended letter 2 [, 3 After ou the surface is rubbed an upright descending well below the line; ρ suggested, not φ

Fr. I (a) Col. iii

]. as .[..][

], ατονουςα β[.....] , όν οιμοι. μητικερτ[αςυνδετονεςτιτουτ ψηταικαθενουναιί λαφαντιθημείν παροιμ μετουγαρουδεκαθομηρο[ξιωνοκαλχασοδυσσει.[τοιςεπεςθαι τοιςδολοιςητί πεφυλαχθαικαιπαρατηρει[тароµпµппоотіска;т. ται εωφρωνμη πουτις καιί εςαιςχρον αηδηητονου [ηκαιπαραπροεδοκιανεπη 15 озботскајк акасканов δοκιμωντι διαβοί

and the present appearance of the lake may be deceptive. \star in followed by a dot level with the tops of the latter as and this by a blank space of about one latter. The next would naturally be taken for \star ; after which there was a blank space if the succeeding sign. The next would not not lift is the upper angle of \star of the order of the succeeding sign. The space is the succeeding sign and the present of the space is the succeeding sign. The space is the space is

Fr. I (a) Col. iii Fr. 1 (c) ...[...]..[Ιομένους και Ι εκά άθύοματίο εμοι καὶ ἀνα. Ιθαςςον ςτραφί]αλλαγήναι. ω ά]ποτρώκτου πρ Ιας οξον γωριοί λειςτεφηνή lver apibual kous . Ta.[war kal rd cyn cuμβολατεύει]ν μ' ἔφα τοῖc Άχα[ιοῖcιν ον δ' ότι τοῖς Τρώ[ει Jahn Eibec Sun]θων η ζυρακ[]cat [..]'[аторорса β[.....]. όν οιμοι.[έ...[..]ν. μή τι κερτ[ομ ἀςύνδετόν έςτι τοθτ[ο ψηται, καθ' έν οδν αδ λα φαντι θημειν παροιμίτ

μέσου γόμ οιδέλ καθ' 'Ομηφοί' ξεων ό Πέλλχοι 'Ολοιστοι [νουε ἐπτεθαι τοῖε δόλοιε ἢ τ[υπομάλληθει καὶ πρασηποι[υπομάλληθει καὶ πρασηποι[υπομάλληθει καὶ πρασηποι[υπομάλληθει καὶ Τρίδιας ναι ζάφρων 'μίν σόν τις καὶ Τρίδιας ἐκ αἰκεχρόν ἀρθη ἢ τὸν οὐκί ἢ καὶ ποφιλ προδοικαὶ ἀπη[νεγικε 15 οίδ' ὅπι καὶ κ' ἀκακικα μου [δοκιμων τι διαβοί.

from its right-hand end, a similar stroke with a trace of a stroke descending from its left-hand end, after an interval the top of an upright; if the last is i_* , j_* should be written 0, j_* , the top of an upright is gibtly above the general letter-level; of the following n only the tops of the uprights i_* and i_* and i_* are discovered like the upper right-hand part of a_* or i_* of i_* of i_* of i_* of the order; one roughed out i_* ? Though the i_* of i_* wis assepted this is no guarantee that the word was not completed in the next line, of the end of i_* o, where p is suspended, though the word is complete j_* of the letters at the beginning only the tops remain and the signs may be combined in various ways. The letters at the beginning only the tops remain and the signs may be combined in various ways. The rough j_* is a stroke above the general level, slanting upwards from left to right, resembling an actual security of j_* and j_* and j_* are j_* are j_* and j_* are j_* are j_* and j_* are j_* and j_* are j_* and j_* are j_* are j_* and j_* are j_* are j_* and j_* are j_* are j_* and j_* are j_* and j_* are j_* are j_* and j_* are j_* and j_* are j_* are j_* and j_* are j_* are j_* and j_* are j_* are j_* are j_* and j_* are j_* and j_* are j_* are j_* and j_* are j_* and j_* are j_*

above that level, perhaps β or θ . .] I, the top of an upright safter ρ w looks more like ν , cf. 1. ρ 2 seq. V, V, V is the V set of V. I, the tail of a stroke descending well below the line V trace compatible with V, V. I, apparently the lower tip of a stroke descending well below the line, but possibly the left-hand dot of a treme over V in V. But V is a stroke descending in a curve from left to right with a trace of a stroke, ascending from left, touching its left-hand side of an other short mention V is the stroke of V in V is a stroke of V in V

Fr. 1 (a) a], the top of a stroke, rising from left to right, touching the top of a 4. [, a stoping, slightly curved stroke, e.g. the left-hand side of y, w = 0], the right-hand end of a cross-stroke in the middle position; if a one would expect to see part of the top For g[I cannot about the written g[After g a large loop suggesting the lower part of g[g[g[g[g] g], should be written g[g] After g[g] and g[g] g] g[g] g[g] g[g] g[g] g] g[g] g

Fr. 1 (a) Col. iii 1), the right-hand side of the loop of ρ or ϕ = 1, the right-hand side of σ or ρ suggested [, the start of a stroke rising to right from the line 3. [, the left-hand curve of ϵ or the like, the lower part of a stroke rising to right from below the line, the base of a circle 8 [, the left-hand side of a circle 8

Fr. 1 (a) i 16 φορμον; there may be a reference to the contemporary of Epicharmus, whose name is given both as Φόρμον and as Φόρμον, or φορμόν may be the common noun, as in the joke reported from Cκίρων, Epich. fr. 125 K.

Fr. I (a) ii+1 (b) 2-vax() strongly suggests $\phi h vax$ (), but if $\delta[i]a$ is to be recognized in the next line there does not appear to be room for $\phi[\lambda]$ in this and ϕ itself seems irreconcilable with the indications.

Assertéeue: possibly the poet, λ . & Colmodornor, referred to by Epicharmus in Adyoc real Asylva (fr. 88 K). But the same name occurs in the scholion written in the upper margin of the Vienna fragment (1, 4], γ , γ they role theorems of the control of the vient γ that γ is the view spectrum daynofous $\delta(\theta)$), where the verbe dispose one to see a

6 A word beginning with κ and meaning 'one who looks after (something to do with) tow' might be a derivative or compound of κάνναβες. It would have to have been abbreviated to find room in the space available,

der 'σο ηδομετίων seems indicated; the text contained a word 'used of those who are pleased'.

η παίων seems to me rather more probable than παίωνα. If τουτόνη is masculine and belongs to
it, the question is, of course, settled. πουτόνη is parallel to γόνων, μένων γάνω. Βατί 1d non tunderstand the nature of the ν in τόνη sufficiently to be able to judge whether there is a possibility that
τοντόνη might be neuter.

3 lovo#σρον: presumably an adverb meaning something like 'with a lear', to judge by the explanation in the next line. Against the articulation | towoff (say, μαω|closθ) δρώ c' there are the objections that δρέω would be expected (as e.g. in l. 11), that the accusative of via *rof (though we have no examples of the form in elision), that olowap... corregions would be more natural. But I do not understand the structure of | theorosposc.

em...: 4 δεδω would be expected. At a pinch & could be read for &m, though ν would be anomalously made, δεδω is out of the question. &m/or would give the same sense, but is metrically unacceptable and not readily reconcilable with the traces, though not like δεδω impossible.

9 They show their disdain by greeting their acquaintance with — of the eye', I can think of nothing better than κ/ρήσει but should expect a less general word.

10 If the paraphrase implies the text ραιστά κα τοθτ' εργαςαίμαν, note the neglect of the ρ. But alternative possibilities are easily thought of..

ή ότι 'or whatever it might be', ότι δή(ποτε),

II τἱ ἀνίζωρ' ἀντῆς; implies the presence on the stage of two actors (presumably Odysseus and another), which appears to be explicitly stated in Il. 13, 3t. "Solus' in Kaibel's note CGF I i. p. 109 is therefore mistaken.

12 seq. 'Which puts me in a wretched fix.' For ως (final, Sophron 48 K) ξω in the sense of ωςτε μ' είναι see Kühner-Gerth ii 379 n. 3. For πονηρός, ἐπὶ τοῦ ἐπιπόνου . . . καὶ δυστυχοῦς cf. comm. anon. in

Aristot. Eth. Nic. iii 7 (p. 155 H), quoting Hesiod and Epich. fr. 78 K.

14 E.g. δ mφόρωψ with an addition (viz. of the adverb Δλδίως). Δλδίως not attested except in Hersythius, where it is out of its alphabetical position and is given a smooth breathing. It is there explained as ifecurous, μετρίως, which suits with drivengion well enough, since αὐτορκός occurs elsewhere where one might have expected δρεούτους. 15 seq. 1 free general sense of the comment is clear: There may be a question raised how the

ry Since the constructions used with critism (and δποκτίζει) and equivalents are very inadequately reted in LSJ, I call attention to the facts collected in Friedlander, Nicanoris . . . relige, h. 2.

2x The sense is clearly γρόφται (φρόγετα) δε και χανόκαμμ, but there is room for this only if we

suppose that κακόν did not here follow αλοι βρέθαι but preceded somewhere in 1. 20.

ξή(τα) in the right-hand margin no doubt has reference to the questionable character of χανδcauμ. 'Look it up!'

a seqq. The Rainer fragment starts at the top of a column with the lines which form the lemma here. In the upper margin there is a scholion which might have thrown some light not our commentary, but apart from the words weak προδωσίω κέαι θεκγιν καὶ ποῦ ἐμαθεστέπιος, corresponding to 38 seq., πρές τους επροκεύος δεγέναι πένα δέκους καὶ τοῦ ἐμαθεστέπιος, corresponding to 38 seq., πρές τους επροκεύος κέπους κέπους κείναι μότι μου στεκροπό to 1, 2τ, σμενος) διαστρέφειν, which it is possible, refer to 1. 1χ (βμπολια χ' ἀπόκωμο), and οὐ βιπόρω καὶ δροσποιήσομα πάντα δεαστρέφειλης περιοκρίτες τους the start for the

24 seq. λεξοθμ^{*} όπως . . . είμειν I suppose to be equivalent to λέξω ότι ἐςτίν (or ἡν). For examples of this mixture of constructions see Kühner-Gerth ii 357 n. 3(b).

"I'll say that this was easy even for cleverer men than I', 'this' being 'what I was told to do' and 'cleverer men than I' being a surprise for 'perfect fools'. As the paraphrase (see above) shows, 'I will make out that my mission has been completely carried out' is what is mean?

βάιδινος has escaped the lexica though not unattested; τον βαιδίνως λαψήι τυ Epich. fr. 34, 2 Κ (δαδεινώς cod. Athensei),

For the ending perhaps compare πόντιναι Sophr. fr. 52 K (but πόντιοι Epich, fr. 55 K codd. Athenae).

27 30-2, *róno (or some other form of *róno*) & rodo *rodo* seems indicated but I cannot reconcile this reading with the trace below the line two letters before the of row. en') would be possible but I should say was not so likely from the point of view of usage. If the trace is part of a trema over the of win I. 28, another difficulty arises. D' *θ, *rô *n, seems ruled out by the following from . . d*rodo*yens.

30 seq. It would appear from the words rooff of report rate between with which it would be natural to supply $\lambda \phi_{sc}$ that the third and fourth verses of the Rainer fragment, which form the lemma here, belong to a different speaker from the first and second. If the one was Odysseus, the

Fr. 1 (a) 5 The gap after]θαccor probably should be taken to show that this is part of a lemma.

7 ἀσότρωστων 'curtailment', said to have been invented by Ερίκharmus (An Bekk, 381, 1,

Hesych in 3θ₄y see Epich, fr. 22 K), from whom we are quoted the examples λt = λlaw (now found in 2487 fr. 15 (a), 4), Cupaκώ = Cupásoucas, some form of which (though it is to be suspected by mere coincidence) occurred in 1. fo below.

13 The quotation has $\delta \psi = \exp \beta \phi \lambda a r \exp \delta \phi a$. When μa is transferred to the position it holds in themma, a syllable will be wanting before $\exp \beta \phi \lambda a r \cos \phi$, but I see no guidance in the commentary how the first part of the line should be written.

15 čičec: cf. čiče fr. 7, 17,

Fr. 1 (a) col. iii s seq. These two lines have an alimement of their own, not so far to the left as the outer alimement of the series Seq. p. 13, 24 seq., but farther the left than the inner alimement of the series 4 seq. 8, 10 seq. 9, 14 series which the the below to the second series and should be alimed with it. I am not so certain about 1. p. but to judge a macroic of a paragraphus under its beginning and the space left after] 6* it starts with a lemma running over from the pre-ceding line and should therefore be alimed with the first series.

5 Or καθ' έν', καθ' έν in Epich, fr. 172 K (perhaps from the same play).

δ σαρομέ seems to indicate the articulation φωτό but δημων shich results is mysterious. The acrist infinitive of είθημέ is θέμων (Eigh. fir. 71, 170 K). However, nothing is gained by postulating an articulation which would produce τιθημέν since the present infinitive would be τιθέμεις (σροδόθμων Epich. fir. 100 K).

7 This has not the appearance of a lemma continued from the previous line and, if it is not, ptcoo ought to be on the inner alinement. On the other hand, the paragraphus under the beginning of the previous line implies that a lemma began within it and it is not impossible, in spite of first appearances, that 1, 7 contains its continuation. ptc of is another possible articulation.

IX The words of warning spoken in the νυκτεγερειά by Athena to Diomedes, II. x 511. Schol. T

says that they became proverbial,

I suppose μιμεί |ται Cώφρων or the like.

		Fr. 3
Fr. 2		
], τοςί[]τερου
], μν,[]κως.[
]ςκαι[$]\delta\epsilon\pi\omega[$
],ων,[]τοουδί[
	5].ovr.[
Il come from the neighbour-		1 nat

Frr. 2-5 may all come from the neighbour hood of fr. I (a) ii.

c. Fr. 2 i], the top of an upright followed by a curved stroke starting above the line to its right and descending through its upper part; ν not suggested but I see nothing better 2], the top of a loop, ε or ε , ε , ρ possible 4], a dot above the line [] a dot below the line

Fr. 3 1 [, the start of a stroke ascending to right, e.g. λ 2 [, a small loop on the line 5], the tip of a stroke above the general level; rone possibility . [, the left-hand side of a round letter, perhaps ω the likeliest 6 Below There appears to be the top of a loow

Fr. 4 r. [, the foot of a stroke rising from the line with a slight slant to right 2], the upper part of a stroke slanting to right, perhaps q, f, an angle on the line, 8 or perhaps c would suit

Fr. 5 The fibres and lines appear to correspond to those of fr. 1 (a) ii 18-19 but I cannot locate it more precisely

2]., the top of a loop
For of perhaps of possible

1, poxoc, []αγειροςειμ[....]..ου οιλ.[] εινπροςποιουνταιουδενοςνε [], υἄπληρηςων:ακρωςάρ ημαιν , cacουκαντελεγες;ουτοιπεριδιδί],[...]ω[,], ςοφιζεταιπροστ[,]υσου.[| γταςπεριτινος:το[..].ίο.[], αιουςιηεπιλεγου[,]τοεςφθορου[] κωνομησιηνεκρακεωνογ] μολογοςαπ] ωνιαςημαγί θικονπεριτή ατλαντικήνω.[]παραγοομθφειξας ευλοφιηνωι [γκενωτεγειμει νκακοις;παιζειδ. ουδειενινείδεπωπο καιτουτοπαρα...] στραγαλοιοφικαιζειαλλαςυκοιςοιονουδ[]δυ[]αταιδεκαικαταληθεια.[]ραγαλοιτ[..], υκφ.[

oceumen ann

].[....]r.[

Fr. 7

I.[
] [Int]
[I

πορά το ' Ομη (μενο)' φείξαι το λοφήν' ουξι ἀπήθηλικο' αντιχειμε, νι καιοίτ - παίξια δεί]. ούδ' αίς νιν διδα πόπο(κα) καί νούτο παρά πρίοσδοκίαν ούκ αίχτροχάλοις φίγιο) παίξια άλλά εύκοις, οίον ούδί βθίψεται δεί καὶ κατ' διλήθεσαι! ἀτεγρόγιολοι τίξοι τόκου!]. οις ευσεν, σεν!

].[....]ø.[

Frr. 6, 7 may well come from the same neighbourhood

Fr. 6.1], a trace below the line ϵ rigetured to ϵ or ϵ . [, apparently the cross-stroke of τ but the fibre as rein disorder ϵ], probably ligatured as or ϵ , but this does not account for a short cross-stroke running right to touch the middle of ϵ . [, a dot on the line 3], a tail running up to the top of the left-hand stroke of ω ; μ acceptable . [, on the line the start of a stroke rising to right ϵ], a tail descending from left; μ , μ among the possibilities ϵ The feet of letters of which the second and fourth have hooks to right ϵ 1, ϵ or ϵ suggested 9 [, ϵ] or probable 10], the foot of an upprish thickened at the bottom 1 Til top of

Fig. 7.3], on a single fibre, level with the tops of the lettern a cross stroke followed by a dot against the left-hand side of a small deride on the line 4.1-of a dot on the line and at an interval a tail curving from left to right of the line; both might be a dot on the line and at an interval a tail curving from left to right of the line; both might be a form one μ . [I, the base of a small loop or hook of S], the middle of a stroke stanting up from left to right [I, the foot of an upright 6], the right-hand end of a cross-stroke level with the tops of the letters S, [I, the second or hook on the line followed by the extreme tip of a stroke descending below the line [I, a dot level with the tops of the letters and another, on the 18-besself would suit but other ways of interpreting them are open 9. [I, a stroke rising to right loop of ρ , as from a stroke descending to right from its top 1.2 [I, possibly pl. 11], the loop of ρ as from a stroke descending to right from its top 1.2 [I, possibly pl. 11], the loop of ρ as from a stroke descending to right from its top 1.2 [I, possibly pl. 11], the loop of ρ as from the stroke descending to right from the top of ρ as from the stroke descending to right from the stroke descending to right from the stroke descending from left ρ of ρ as from the stroke descending from left ρ and ρ as ρ because ρ and ρ are perhaps possible though and ρ are the upper right-hand part of ρ not ρ ρ 1, possibly ρ 1, possibly ρ 1, paperarely the upper right-hand part of ρ not ρ 2. 1, the line ρ 1. In the upper right-hand part of ρ not ρ 2. 1, the line ρ 1. In the upper raph to a loop

Fig. 6 and 7. I see nothing which shows that these two fragments also contain commentary on the 'Obsectic airdyaoloc. If the quotations from the Objecty (fr. 7, 12 and 15) were to be taken to imply that a play relating to Odyssesis was in question, Epichamus wore at least one other, 70, weavyor. But it is not possible to say what these quotations were intended to illustrate and I see nothing in the lemmata which would lead one to suppose that Odyssess was concerned at all, It should be remarked that the lemmata in fr. 7 appear to be iambic trimeters, not, like those in fr. 1, trochaic tetrameters.

Fr. 7 4 I mention, though I suppose it unlikely to be relevant, that the Cyclops is called Albou μάγερος in Eur. Cycl. 397.
6 I should guess that some part of μαίνεσθα is to be recognized. If άκρως goes with it, it pre-

sumably means 'completely' not 'slightly'.

9 See on 1. 16.

12 Od. xviii 74, of the disguised Odysseus.

15 Od. xix 446, of the boar which gave Odysseus his scar.

3 The comment implies that closer must be supplemented somewhere after walfa. τολε cu.[which might be cuci, in 1, 0, combined with the mention of closes here, suggests the possibility that cucoddwrg (or a derivative) was referred to in the text. I cannot estimate the likelihood of this for Epicharmus.

2430. CHORAL LYRIC IN THE DORIC DIALECT (? SIMONIDES)

2430. CHORAL LYRIC IN THE DORIC DIALECT (?SIMONIDES)

The fragments assembled under this head are a selection from a larger number, among which the remnants of at least five unrelated texts may be distinguished and more may remain unrecognized. Though they appear to be the work of a single copyist, there are wide variations, sometimes more easily perceived than defined, in the general appearance of the script and measurable differences in the size of the letters and the spacing of the lines. Apart, therefore, from the possibility that, in dealing with those fragments of which the affiliation is not established by internal evidence, I may sometimes have included what is not and excluded what is the choral lyric with which I am concerned, there is the further possibility to be envisaged that not all the fragments indubitably containing choral lyric are parts of one and the same corpus. Generalizations about the collection must be read with these reservations in mind.

There are reasonable grounds for assuming that representatives of two out of the various kinds of choral composition classified by ancient scholars may be safely identified. There may well be more, to the identification of which I have observed no clue, but the ascription of fr. 9z to an epinician and of fr. 3z, on the strength of the resemblance of the title to that of Pindar's Peacus (and Prosodia?), to paeans (or prosodia) will hardly be disputed. In what direction should we look for the author of such compositions? The two who have been most often found in the papyri are Pindar and Bacchylides. We do not possess a single category of their poems in its entirety (even Pindar's Epinicians are defective at the end of the Isthmians), but there is, published or unpublished, a considerable bulk of material, though very unevenly distributed, from all parts of their writings, and it must be judged improbable that as much new as is printed below could be searched without there being discoverable a single coincidence with the known, if either Pindar or Bacchylides was the answer to the question. The next most natural name to put forward is Simonides, of equal fame in antiquity though apparently not so widely read in Egypt. I have stated the

¹ Some further indications of the presence of epinicians may perhaps be seen in: fr. i i 6 N/coc; fr. 4, ii 2 soqq. descripto... ... maccq.... elbetcholy ...; fr. 53, 8 'Ohymfa'; fr. 79, 10 seq. defedu action, classification (Maccy); fr. 85, 100pless [-1]; fr. 92, credibor relevence; fr. 96, 3 cralled reversal; ifr. 99, 2 cralled relevence; ifr. 96, 3 cralled reversal; ifr. 99, 2 cralled reversal; ifr. 96, 2 seq. inft. | [care dadlow deversal; ifr. 96, 3 seads rit; fr. 96, 4 students of elbetchold reversal; ifr. 96, 3 seads rit; fr. 96, 4 students of elbetchold reversal; ifr. 96, 3 seads rit; fr. 96, 4 students of elbetchold reversal; ifr. 96, 3 seads rit; fr. 96, 3 seads rit; fr. 96, 4 students of elbetchold reversal; ifr. 96, 3 seads rit; fr. 96,

¹ It has been proposed to recognice Simonides in PSI 1181 (see J. A. Davison, C.R. xivili 205 ceqq) and in P. Strash J.m. gr. 140-0 (see B. Soul, Hermes Einsteller, Ve Seqq.), Of the first I will say no more than that it would take very strong evidence to persuade me that the style is Simonidean, of the second, that what is offered as proof that this text contains spinicians (which since they are neither Pindaric nor Bacchylidean must be Simonidean), seems to me to rest on a misconception in regard to 1407 col. ii 17-18. Since I. 18 reakely is alined with the text it cannot be the second line of the title, which is indicated to 1. 17 rups. Besittes, as I believe can be shown, in SEC. of Simonidate we are to expect that the indication of the event will precede the name of the

case for recognizing an ancient quotation from him in fr. 79, but alteration is involved and I have found no other corroboration of this attribution. Even if it is correct, disappointingly little is added to our knowledge of his work, since not a single piece has been able to be reconstituted wide enough to display the whole of a verse and hardly anything specific can be learnt about either the style or the metre.

The hand is an excellent specimen of a not uncommon type of rounded uncial to be compared with, e.g., 1233. I am now disposed to believe that the dating I have elsewhere suggested may require modification in that the latter part of the first century is not to be ruled out.

At least two pens, of which one may be that of the writer of the text, appear to be distinguishable in the lection signs; at least four in the marginal additions, which I take to be of the second century.



Fr. 4 Col. ir), of the first letter only traces on the under layer, of the second the right-hand part of the cross-bar and part of the stem of yor · Of 1 only the left-hand tip of the cross-stroke; for yī Cannot rule out y 3 marg. In the first even, the v seems to have been omitted and sequently inserted by the same writer Between A may apparently \(\lambda \) even a first construction.

Col. ii 6 , a cross-stroke as of γ, ξ or the like 7. The first letter a large θ or α

Fr.1 Col. i 3 marg. I take II. 2 seq. of this note to assert that 'edoph're wepavya'() was the reading (of the exemplar) and to imply that these words stood in the text lost on the left. edoph're is naturally understood as 'edoph' divested of its dialectal characteristic, but what follows I have not succeeded in making out. The obvious choices seem to be either a word giving the meaning of edoph're are word (noun) which it qualifies, γερού leaves three letters unaccounted the

εὐαρῶν is perhaps to be compared with χαλκούρευ, -ω Pind. Isthm. v 41, iii/iv 81, χεριαρῶν Pyth.
 v 35, φρενοάραις Bacchyl. xvii 118. Hesychius εὐάρης εὖοντος appears to require correction and to have

For the perfect of φεύγω with a simple genitive (if that is the construction implied here) cf. Od. i 18, Soph. Philot. 1044.
COl. ii 2 κάωθων one possibility.

Perhaps I should say that I have considered the possibilities that evep-represents evep-, or that it represents evep- (as in looke, complet), or that φhe is an accusative. Apart from other difficulties none is consistent with the hypothesis that evepow is the non-dialectal equivalent of evepow.

4 The marginal note apparently refers to the coronis, which 'was not in my exemplar'. The writer is different from the writer of the note in col. i.

5 μιξοβόας of the dithyramb Aesch. fr. 355, seq. Perhaps πνηχαί τε Πίζαζε, νό Πίζας..., ευταλτέον... ούτω δὲ οί περί Πίνδαρον καὶ ζιμωκδον (fr. 247). Bacchvildes also shortens the 4, ν 182.

Fr. 2 I The extreme lower end of an upright followed by a nearly horizontal stroke just off the base line 3], the tip of an upright



Fr. 4 Col. i $x a \rho$ (above which there is a spot of ink which may represent a letter in the preceding line) is written much smaller than the rest though in the same hand a 3 The lower part of an upright with a spot of ink to its right, perhaps two letters

Col. ii The surface is blank after \$\rho\$ but this appears to be due to damage. The same remark applies to the space after \$\rho\$, 1 3 The high dot after \$\rho\$ may be part of an interlineal efter or \$7\$, is a trace suiting the extreme lower enach of the loop of \$\rho\$ = 10, \$\rho\$ at the color of \$\rho\$ in the fine at trace suiting the extreme lower enach of the loop an accent not a letter

Fr. 4 Col. ii 2 seqq. One may suspect something of the same kind as Simon. fr. 13, 2 seq., Pind.

Ol. i 110 seq. If so, an epinician is indicated, perhaps even, since θρίκτυσος is recorded as an epithet only of Poseidon (Res. Θεογ. 456, 930), an Isthmian.
5 - ων τεκίο το [κ.?

	Fr.	5
(a		
]µaşą[
]οδον.[
]ων·κ[]a.[(b)
]μοιοκοραι [$\mu_{\xi\mu}$
5]ναιονμεν []εχα[
]δονφαινα	,]λάο.[
],νὄγ[] [] 🛔 av9[
		. 7

Frr. 5 (a), (b) certainly stood at the relative levels shown and, I am fairly confident, contained ends and beginnings of verses in consecutive columns

(a) I Between a and I a dot, presumably representing an accent, whether acute or circumflex not determinable 2 [, the start of a stroke ascending to right 3 [, on the line the foot of an upright and the end of a stroke descending from left; perhaps two letters 6 Of 1 only the top of an upright.

(b) 3 .[, an upright, perhaps slightly convex

Fr. 6 The cross-fibres indicate that (b) stood on the right of (a) at the level shown and a considerable though not exactly determinable interval

(a), z. L perhaps the top and bottom of the left-hand part of $\mu=3$. L, the foot of an upright 41, two dots, one above the other 61, L, a stroke ascending left to right followed by what would be taken for the top book of a coronis, if a coronis would not apparently be

out of place in this position .[, an upright curving slightly to right as it descends; c or the like not ruled out

(b) 2 [, a sinuous upright; c one possibility 4], the right-hand edge of an upright, o not ruled out After c faint traces of a stroke at mid-letter sloping left to right



Fr. 7 r The lower part of θ or ϕ 2 . [, an upright 3 . [, the left-hand side of ϕ , ϕ , or perhaps c 4 . [, a dot level with the tops of the letters, suitable to τ

Fr. 7 The accentuation suggests the possibility of the proper name Phaskoc. There is reason to suppose that Simonides wrote a poem in honour of the famous boxer of that name from Carystus. See Lucian Imag. 19 (Simon, fr. 8, anonymous), Quintil, xi. 2, 14. But alternative possibilities can easily be thought of.

Fr. 8 The cross-fibres show that the lower tip of the coronis in fr. 15 (b) was level with the middle of the interlinear space between fr. 8, 2–3 (1)., the lower part of a or followed by the lower part of an upright 2. [., the lower part of an upright followed by the foot of a stroke hooked to right with a cancelling dot below it; yor rigil probable 4. [. the foot of an upright with a trace to its left level with the cops of the letters; apparently not f, per the cops of the letters; apparently not f, per the cops of the letters; apparently not f, per the cops of the letters; apparently not f, per the cops of the letters; apparently not f, per the cops of the letters; apparently not f, per the cops of the letters; apparently not f, per the cops of the letters apparently not f, per the cops of the letters apparently not f, per the cops of the letters apparently not f, per the cops of the letters apparently not f, per the cops of the letters apparently not f, per the cops of the letters apparently not f, per the cops of the letters apparently not f, per the cops of the lower flatters apparently not f, per the cops of the lower flatters apparently not f, per the cops of the lower flatters apparently not f, per the cops of the lower flatters apparently not f, per the cops of the lower flatters apparently not f, per the lower flatte

Fr. 9 Col. ii 1 [, the upper part of an upright 2 [, a dot level with the tops of the letters B 7048 $\,$ R

3 After 4 the foot of an upright descending slightly below the line $\int_{\mathbb{R}}$, the left-hand angle of δ or possibly δ 4 After ϵ a do to the line; λ a possibility $\int_{\mathbb{R}}$ the left-hand stroke of δ seems likeliest, but anomalous $\int_{\mathbb{R}} \int_{\mathbb{R}}$ the lower part of a convex upright 10 $\int_{\mathbb{R}}$ traces compatible with the top left-hand angle of δ

Fr. 10	Fr. 11
	(a)
_]φιλα[]μαρ[
]ταδεκ[30,0€
] χθαμε[(b)
] { \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \]νπαρ.[
] = \tau_{\tau} - \tau_{\tau} - \tau_{\tau}	<u>']</u> a[
] \$ {\psi}[

Frr. 11 (a), (b) The interval between these cannot be determined

Fr. 10 3 For 17 or 7 cannot be ruled out, though either would be cramped

(b) 1 .[. a trace above the level of the tops of the letters

Fr. 12 i... j. the lower part of an upright slightly convex stroke probably e, followed by the foot, slightly hooked to right, of an upright descending below the line and a trace suggesting the start of a stroke ascending to right a large strong of the bottom of the loop of e, presumably \(\begin{array}{c} b \) i... a bort stroke seconding left to right near the bottom of the loop of e, presumably \(\beta \). In the foot, hooked to right, of an upright descending below the line \(\begin{array}{c} 3 \) i... a trace level with the tops of the letters followed by the upper right-hand are of a circle \(\begin{array}{c} j \) the upper end of a stroke descending to right from the cross-stroke of \(\begin{array}{c} r \) jear would skull, but there are plenty of alternatives

Fr. 13 The levels of (a), (b) are fixed relatively to one another by cross-fibres. See also on fr. 8 (a) 1 The extreme lower tip of an upright descending below the line, the foot of an upright on the line, the lower left-hand part of a, b, c, o, or a 3 1, the upper end of a stroke starting below the general level of the tops of the letters and descending to right; perhaps ψ

(b) The marginal notes are in different hands; the upper might be from the same pen as the

Fr. 13 (b) The asterisk, to mark the end of a piece, is sometimes written in, sometimes, as here, in the left-hand margin of, the column. Contrast 1792 fr. 47 (Pind. Pas.) with B.M. 733 col. 12 (Bacchyl Ebinic.)

Fr. 14	Fr. 16
j %[][}}#[
Fr. 15	
] []re,.[] λουα[Fr. 17]ε.ω[
].ea.[Je. W.

Fr. 17 Between « and ω the lower part of an

Fr. 15 . [, tails of two uprights, the first descending slightly below the line, the second into the top of the next line 3], two dots close together above the general level, θ possible [, perhaps the upper left-hand side of γ

Fr. 18

∖ω•ςτεφαν

]αδευξαοί

Fr. 20

]με.[]δ[

Fr. 19 r [, an upright

Fr. 21 .]μουφ[]δεπαιμ[]....[

Fr. 21 3 Tops of letters of which the last two are perhaps ολ, θλ or the like



Fr. 22 3], c rather than 7, though the presumed top of c is more horizontal than in the other exx. v cancelled by both a stroke through it and dots above and below, of which that below is lost

Fr. 22 2 δμότιμον v.l. []cότιμον? 4 Πηνειού.

Fr. 23 Fr. 24 $\epsilon \mu$.]μα.[.]c]ξαπολλο[γαφιεις μαιτόυ 071 Jλε ' ν,τεπη ! Fr. 23 4 .f. an upright

> Fr. 24 I [, the lower part of an upright 3]., the foot of an upright hooked to right

Fr. 26

Fr. 25 Col. ii I [, the lower half of e or c 2 Or X?

Fr. 26 1 [, perhaps the bottom of the loop Fr. 25 For the asterisk as here cf. fr. 13 (b). of a

каг

Fr. 27 1.00.10]ονανδρωί].e.µo[

Fr. 28 1.04 1 803s]. . ; o . [

Fr. 27 1 An upright followed, at an interval greater than the normal space between letters but not sufficient for a whole letter, by another upright with a short stroke rising from left to right through its top and a dot vertically below it 3 On either side of s the top of a circle

Fr. 28 1], the surface is rubbed and all that remains is a short vertical stroke not quite level with the top of the letters and a faint dot below and slightly to left of it .[, the lower left-hand arc of a circle 2 .[, the tip of an upright 3],, a dot at the level of the top of the letters followed by what appear to be the middles of two converging lines, e.g. o Of c only the top half, e could not be ruled out [, the upper left-hand arc of a circle

Fr. 29 ναπτ

Fr. 30 $\pi \epsilon \delta$

Fr. 29 3].., a dot on the line followed by the foot of e or c. A completely obliterated a could have stood between this and # the lower parts of uprights, perhaps only one letter 5 For à perhaps 8 Of the next letter there are traces compatible with the top and left-hand side of e or the like

Fr. 30 2], the tail of λ or μ probable dot against the upright of v, probably the left-hand end of the cross-stroke of τ or ψ 3 A dot level with the tops of the letters followed by the left-hand apex of μ or the top of θ

Fr. 31 αρτεμ

Fr. 31 The size of a suggests that these may be beginnings of lines I Of the first letter a horizontal stroke on the line, suggesting ζ; this is followed by what I can interpret only as α but it is not normally made. Perhaps these two letters should be taken as δε Of the third letter the lower part of an upright descending below the line, e.g. p . [, the foot of an upright

Fr. 32 Fr. 33 Blank upper margin sufficient for 5 IL, then:]стратоскацауа.[Ιάρεθηκανουνο Γ],ταωταενοπη[] καθοπλιζομενων[ντοκᾶρῶναλκιμων Γ Ι**φι**[[βο]]εθρακαλονέςτας ανί |λειμώνας ήδηγαραϊδοί| | ἄρῦνον | | νεςάϋςε]λυοςαθαν] ας ήκε θθιμοιας []ως wicec Fr. 34 }, the upper right-hand arc of a 1.x..

Fr. 32 Upper margin. 1 [, the left-hand side of a circle right at the foot 3], the upper part of a high upright ing an upright a little above the centre, perhaps *, or two letters of which the second would be *.

Test. I, [an angle open to right, apparently not a, b, f = 4], two dots below the line, not suggesting β but not excluding it. [a supeript or slightly convex stroke, a_0 ; be left-hand side of a_0 , a_0 .], part of an accent or interlinear letter. A top may have been intended about the right of the first a_0 . [It is left-hand angle of a_0 or a_0 in the proper left hand in the proper of two strokes a little above the general level. a_0 may a_0 ; is larger and thicker and has been written on another letter; it is followed by a short urightly curving to right at its foot, a_0 , a_0 is preceded by a loop open to left, a_0 , a_0 is high a_0 , and followed by what might be the top of a and the upper left-hand are of a circle.

Fr. 32 The general appearance is very like that of fr. 35 (b) and the two were probably not far apart in the roll.

Upper margin. I see no certain reference to the text and the relevant part may have stood below what is preserved. In view of the occurrence of overp there and dwords in fr, 35 (b) 9 it may be well to state that frr, 32 and 35 (b) cannot be ascribed to the same column. I persor ceal own [perhaps proper names. Mysef could be read.

3 The proximity of are and every makes it worth while to recall the fact (though I do not think it can be relevant) that θεθειωε is quoted from Sophocles in the meaning 'earrings' ἀπό τοῦ ταῖε τῶν ἀστον ἀποῖε κέτξου (Ε.Μ. Μ. α. in . v., Hesych in δινάποι).

Text. 2 du]si pécépa, the name of a river having presumably preceded. In connexion with Carians one would think of the Macandrus, but see on 1. 4.

3 adota v.l. adota apparently implied.

4 (f)#\$\text{deposition}\$ hardly avoidable, \text{deposition}\$ begin the reamped. 'She cried out, for now the august pangs were heavy on her' might be said of a goddess, and in a paean, as this appears to be (see on ft. e.g.), would be likely to refer to Let. Apollo was born in Delois \(\text{if the most be fellow} \) exceeding to \(\text{h} \). Hom. \(\text{if if it } \) styre to the control of the control of

Melam. xxxv. But I cannot pretend to follow the connexion of thought (particularly that between II. 1-3 and II. 3-5) and other possibilities will readily occur to the reader.

5 aθω(ár)ac seems likely but I do not see the appropriateness of any of the not very numerous list of feminines in .λec. Though the λ is damaged, it is not prima facie possible to make δ of the remaining ink, but nevertheless, if I am not far astray in what I propose for I. 4, η βδος is what is likely to have been intended.

kery to nave been intenued.

ηκε: from ηκω or from τημε? If the first, perhaps of the child not the mother, and this alternative

must also be kept in mind in regard to the subject of ἄυσε.
6 κλβθθι looks a better guess than αβθθι in view of the following μοι.

Fr. 35 |άρνηθος[]ποζα[1'δοιςαπολλον [πę. λοι όαθανας [Ιθάδεευμενειφοεν αιτιονουπάρειτιέαρ. (f) λουονυπομίμνομε∫]ανορέιδρομοναρτεμιν[**θενικαν καις εαναξεκαβ**] εταιέμενοιενοπαναγανοιζιν]ευφαμοναποφρενοςομορροθο[10 ανδριοις ειςπυθω]μοιά[] ςιονκελαδειζαμφι

Fr. 35 The horizontal positions of (a), (b), (d), (e) appear to be fixed by the cross-fibres; about their vertical positions I can make no statement except that the writing is in a different position relatively to the fibres in (d) from what it is in (a), (b), so that (d) must be presumed to come from a different column. The level of (c) relatively to (b) may be that shown, but I am not sure about the identification of the cross-fibres. (f) I should judge to come from the same neighbourhood as the others but I can form no settled opinion about a more precise location, though I cannot dismiss the possibility that it stood alterest of (b) II. 47 in the preceding column.

(a) 2. [, the upper tip of a stroke descending to right at an interval which suggests δ, but λ, ν, and other letters possible

(b) 1 Of [8] donly the tip of the tail 2], the right-hand end of a cross-stroke level with the tops of the letters, too low for a mark of length 3 i.e. 5, but the lower dot has gone with the surface 4 p made out of cby the original hand I, the foot of an upright hooked to right; to surface 4 p made out of 5, I, a slightly convex upright with a thickened foot 9], a dot on the line 13, I, an upright

ime 13 .[, an upright (d) 1]., traces suggesting a stroke descending from left 2 .[, an upright with a thickened

top; c_{S_i} , r_{S_i} below the trace of the first letter there is a dot which apparently indicates cancellation; of (f): Below the trace of the next two letters there are remains on the line which suggest a followed by ϵ or ϵ ; the following traces may be combined in different ways, the ending was perhaps ϵ_{S_i} .

Fr. 38

Fr. 35 The title at (b) 12 is of the form found in Pindar papyri prefixed to paeans and the address to Apollo in Il. 2, 8 are congruous with the same class of composition. We may therefore adopt for the time being the hypothesis that what we have in fr. 35 are parts of pacans. I should judge from the similarity of its appearance that fr. 32 stood not far away in the roll and consequently is likewise

 (b) I Π]άρνηθος [ά]πὸ or [ύ]πὸ ζα[θέας is a reasonable guess and the mention of Parnes together with that of Athena in I. 3 suggests the possibility that this was a piece written for the Athenians. They are named in (f) 4 schol. and Delos in (e) schol. 4 (which may very well have related to (b) I and/or the verses about it), but I can say no more for the conjecture that this may be the end of

a paean Aθηναίοις εἰς Δήλον than that it is a possibility to be borne in mind,

Since the collocation ζαθέας τροφού, apparently as a qualification of a mountain, actually occurs in a Paean of Pindar's (ii 61 seqq., leg. πέραν Α[θόω), it is to be remarked that there is no likelihood that Took ((a) I) can be located so as to follow [a]. Fibres wander but the width of the column deduced from (b) 9 seq. is insufficient to allow of their having risen from between (a) 1-2 to between (b) 1-2.

3 The scriptio plena, -010, has been corrected out here as at fr. 55, 6. In other places it has been

left, as in the next line and at fr. 79, 4, fr. 120 (b) 5.
4 Pindar's usage in regard to the digamma of dredwer is to allow it to preclude hiatus (Pyth. vi 51, Isthm. iv 15, viii 18, Pyth. i 29) but not to make position (Ol. vii 17, Pyth. ii 96). If dbe is to be recognized here, it is fairly certain that there was an elision before it,]0. This may be an argument for preferring]θάδε, e.g. εν]θάδε.

educret opera would naturally occur to the mind (educret room of divinities, Pind. Pyth. viii 18, Pac. v 45), but i is by no means what is suggested by the remains of the last letter.

5 I do not see the drift.

The prescribed accent of the compound is mapeur, at any rate in the Attic equivalent mapeur. The alternative ein can only be accounted for by postulating a separate mapa, which will be in anastrophe, πάρ'. I see no great probability that this is preferable to the straightforward interpretation 'spring does not pass, come to an end', though this can evidently not have been made as a statement of fact without qualification. The dialectal 3rd person singular in -72 is not elsewhere exemplified from this verb. To obviate hiatus Pindar has elew at Dith. ii 19, to admit elision he has ele' at fr. 137 and similarly Simonides at fr. 78 (ex corr.), though apparently he elides the s of darf at fr. 5, 0, 6 Perhaps π | όνον ἐπομέμνομε[ν. The poet, or the chorus, 'shoulder the (pleasing) burden' of singing

the praises of Artemis and Apollo?

7 δρείδρομου: the same accentuation, instead of the regular paroxytone, at Pind. Pae. vii 6. Again in this MS, at fr. 37, 4.

8 παρίθενικάν.

8 seq. Although έκηβελέτης is a variation on έκηβόλος, έκατηβέλος, έκατηβελέτης (all three attested from Homer onwards) hitherto recorded only once, in an Orphic fragment (297 Kern), I am inclined to instate έκαβ[ε|λέτα here. If this is right, the first letters of λετα and ευφαμον mark the left-hand edge of the column and approximately establish a limit within which the written length of supplements of the beginnings of ll. 1-8 must fall. But I must admit that other readings besides here are possible, for instance, µ/ya.

9 leperor for leprec is, so far as I can discover, without parallel, but there seems no room for doubt that 'emitting' is what is intended. Other unique middles for actives turn up from time to time, e.g. dvorfápevor Pind. Pae. viii 11.

10 ἀπό φρενός όμορρόθο[υ, 'with minds in unison'. Similarly έκ, as e.g. έξ εθμενών στέρνων δέχεςθαι Soph. OC 486.

12 For a similar title similarly written as part of the text cf. Pind. Pac. vii (in PSI 147). Another title below, fr. 120 (b) 3.

13 Probably of Jose, but theoretically of Jose (Ibyc. 12), presumably preceded by a negative, could not be ruled out, if the accent, instead of which the paroxytone is also found, can be accepted; or a[ρ]cov, known only from Hesychius' entry aρcov. δίκαιον.

Fr. 36	Fr. 37
٠ .	.][
¥.[] οιςινάλι[
The second secon]νπροςδα[] γαιςορίδρομο[
Fr. 36 2 The surface is damaged and what I have taken as a large v may be t It is followed by an angle on the line which may	5]δεν[] [
represent & or &	Fr. 37 I The bases of letters

rs, of which the second might be κ or λ , the next to the last θ or o2], the right-hand end of a cross-stroke touching the top of o 4]., perhaps the lower right-hand arc of the loop of p, but rather high, and the right hand arm of v may be preferable

Fr. 40 **Ι**αδείδεναπέιο Fr. 39 μαπέφρικενμ αιλυκί KEL EN οναμ]όνταί Fr. 40 2 Of la only the end of the tail Of f only a trace of the left-hand stroke

Fr. 41]τεμιδος τεβαθι **Ιοντετοξον** *αξαποπαε* εαλο ενοικωιδιος анатако [

Fr. 41 The level of (b) is fixed relatively to (a) by the cross-fibres. I think it probable that nothing is missing in 1. 4, in which case c. 3 letters are lost in 1. 5

5 .[, a trace just below the level of the (a) I Of of only the end of the stem, p possible tops of the letters

(b) I]., a short stroke rising from the line to right, at first sight suggesting a mark of separation

Fr. 41 Apparently consistent with the beginning of a piece.

I seqq. If the two 76 correspond, Aplremoor re might be expected to be followed by something like Φοίβει]όν τε. Apollo is probably to be recognized again in αν]αξ.

3 and naccadow. I should guess that what comes 'off the peg' is the dopung, not the bow. 4 Possibly & οίκου Διὸς ἀθάν[ατοι (in which case the sign before θ cannot be the comma of separation),

5 c)dματα are musical notes Pind. Pyth. i 3, but many other guesses could be made.

If atδ[is rightly deciphered, κου[ρα(ι)]c is a possibility which offers itself, but I cannot verify v.

Fr. 42 2]., the right-hand end of a crossstroke suiting y or T

Fr. 48 1 The lower parts of letters suggesting yesp (or tesp) or titp

	Fr. 44		
]α.μα[Fr. 45
]ocye.[
],τενα.[]δ'υμε.[]δωνίε.[]υχα[
5].vikáv[]ραννα[
]θαλεα.[] τονάν[5]φ[].μπ.[]απερᾶνο[
].νἄδεῖ[5	$]\eta\epsilon.[.][$

Fr. 44 I After a a headless upright, a probable but p, v perhaps not ruled out 2 [α or λ , [, a slightly convex upright, e.g. μ 4 . [, the tail of an upright descending below the line 5], the foot of an upright on the line 6 [, below the line the start of a stroke rising to right, e.g. x 7], a trace of a dot in the middle position 8], a dot off the line. perhaps the tip of the tail of a

Fr. 45 4].4 might perhaps represent only able but ρ , ν perhaps not ruled out 2 [, one letter, e.g. π [, the thickened lower end faint traces of an upright 3], the tail of of a stroke rising to right 6 If] π is right, the cross-stroke has entirely disappeared, but though & would more naturally be read. I do not know what could be made of the second stroke After e an a might be accommodated in the gap before the next letter, which was perhaps o 8]., a dot off the line,]. [, the tops of a small loop and of an upright; possibly only one letter, e.g. µ

Fr. 46 2 Between c and a perhaps traces of f, the upper left-hand arc of a the base of 8 circle

Fr. 47 r .[, traces of the upper part of an 2 Perhaps simply 36', but there is a horizontal stroke larger than the usual hook touching the top of e, which this would leave unaccounted for

Fr. 48 1].[, a thickened horizontal stroke 3]., the tip on the line, 5 or 8 rather than 8 of an upright For perhaps y For p pos-

Fr. 49 [], the upper part of an upright 2 f, a dot level with the top of η; might be read as a stop

Fr. 50 Not certainly this MS. If so, perhaps to be placed level with fr. 45, 2 I ,[, perhaps the bottom of the loop of a 2 ,[, the start of κ or of ω possible

F 51 1 1, the right-hand edge of an upright

2 f, perhaps traces of an upright

Fr. 52 KE BE €осака ἷαντιχρ∈ δροςοεν]`άγετανγ [έξατογειτ]]ουγαλ'[

Fr. 52 1] [, the tip of a stroke well below the line 2 Between e and [] perhaps the lower parts of λ 3.[, three dots on a single fibre, suiting μ 6 Above] a the mark of length and accent may not account for all the traces 8 %, what I have taken for the upper end of an acute may be part of an interlinear letter

Fr. 52 2 κελ[a]δε[not particularly suggested but perhaps not ruled out. 3 Jeoc drau ar- possible.

6 Probably αγέταν, but not dρ]χα- or]λα-, still less ετρα]τα-. The letter before αγ, if represented at all-and dirt makes it difficult to be certain-was most likely an upright, e.g. \$6] -, ku] -. I mention this because of the possibility that the next line, in which a natural conjecture is (ε)δ] εξατο yeir ων or -ονα, might suggest some such proposal.

Fr. 53 Above l. 7 the surface is stripped. The horizontal fibres revealed belong to a piece of papyrus stuck on the back of the roll

7 seqq. The right-hand side has a rubbed patch in which the letters are either very faint 8 rolupmac possible but the traces may be combined in other ways or represented by dots [, the left-hand arc of a circle 9], the lower end of a stroke descending from left, δ possible, but no base line visible Perhaps wer with no letter missing Possibly on 10 Above the first , a dot of ink Between ; and + the lower part of a letter I cannot interpret; perhaps struck

τυχαιλυκιον [] cακαλλις τονυιον ιη]ξατεδαλιωνθυνατ[Fr. 54 | ςυνευςεβεί-]ντ' ενταίδεναρδικαί Ιμεπλαξιάλοιοαπα∫ (b ']αρμόληι ποτνια [Ιαειδοντέζολβοί οιεύπομενο εφερον[

Fr. 54 Beginnings of lines, indicated by the size of the initial letters 3]. the top left-hand side of e, o, or the like [, a slightly convex upright

Fr. 55 I am fairly confident that the level of (b) relatively to (a) is as shown. There is no external clue to their interval

(a) I , traces of an upright or slightly convex stroke 7 ,[, the lower part of an upright 8] [, the top of a tall upright, e.g. \$ 9], a trace level with the tops of the letters

Fr. 55 r seq. There may be an allusion to the birth of Apollo in Delos. If π]τυχαι is restored (which can be only nominative or vocative plural, not dative singular, since the singular of #7027) is absent from authors of the best period, a remark which is relevant to fr. 40, 4 where the collocation of letters | αιλυκ again occurs), the reference is perhaps to Cynthus. Λόκιον []] ca κάλλιστον υίον may be said of Leto, -ca being the end of a feminine participle.

2 ιη[: I suppose, in or some extension or derivative of it. 3 I should guess, an exhortation to the chorus (|ξατε, Δ. θύγατ[ρες, cf. Pind. Pas. vi 121 seq.)

rather than a description of their action, but there are still other alternatives. 6 πλαξιάλοι' new: it might be an epithet of an oarsman or an oar, or of a wind, or (like δρειάλωι Barchyl, xvi 10, also a anaé eignuévoy) of Poseidon.

Internal rough breathing written as at 2432 8. 7 (]αρ is likely to be ἔαρ or κέαρ, though there is a number of remoter possibilities. It may be worth saying that δαρ singular is only a grammarian's word.

norma is ever found in fact.

8 delborrec v.l. -rac.

Fr. 56 I .[, o or ω probable 3 interl.]., apparently the end of a stroke descending from left

Fr. 56 3 I presume bactow was written by mittake for pledouenew and the omission made good by writing above above the line and cancelling the now superfluous a in the line, this procedure fixing with precision where the insertion is to be made. But I cannot verify a before the superscribed 5.

Fr. 58 1 Above h traces of an interlinear addition 2 interl. my seems to be in a different hand; it may be a correction of the letter (or letters) below, e.g. hys into hype 1, o, the traces are compatible with hyro 3 rt though apparently part of the text are written at a lower level

Fr. 30 The level of (b) is fixed relatively to (a) by cross-fibres. There is no external indication of their interval

(a)]a one possibility [, the left-hand lower part of a circle

(b) 2 There is a dot above the line to left of "" is 1, a trace resembling a comma level with the tops of the letters 6], the tip of an upright preceded by a trace compatible with the upper end of a stroke descending left to right; 1; ar later than "suggested".

Fr. 80 (a) θ] αλαςςία γ(άρ). (b) 4 λι] παρόςκηπ[τρο, -ςκαπ[το, new.



Fr. 61 The relative levels of (a), (b) are established by the cross-fibres and judging by the appearance of the backs I think there is not much doubt that (b) stood on the right of (a). There is nothing to show their interval

x $\cline{1}$, the foot of a stroke, hooked to right, descending below the line 5 Below as trace of interlinear ink, perhaps the upper end of an accent [, apparently the left-hand end of a cross-stroke with ink below 6], an upright, ν possible

Fr. 62 The level of (b) is fixed relatively to (a) by cross-fibres but since the writing is at a different level it cannot be presumed to come from the same column and I see nothing to show whether it should be placed before or after

(a) x $_{1}$, perhaps $_{1}$ might be read $_{1}$ 6 $_{1}$, a small piece of the upper right-hand arc of a circle. Well above the line to right of this letter is a trace which may represent an accent

Fr. 61 2 obr' drauber alphiac. In view of Pind, Pyth. ix I may as well remark that]0 could be taken as θ or θ , but κ cannot be read.

4 -δῶ[ν Α]πόλλωνα would be adequate to the space.

Fr. 62 (a) 2 ή-ρώων ετρ[ατ-.
3 εαμάντος ; εαμάντος at the beginning of a line 'Pind.' Pac. xiii (a) 24.

shows sold a cohom sola one rese not more	
Fr. 63	Fr. 64
]horb[]v.[
Fr. 65	Fr. 64 [, the upper part of an uprigh perhaps slightly convex
]aca.[Fr. 66]r[

Kain

Fr. 65 2 [, the middle of a stroke rising to

that frr. γ_0 - γ_2 come from the preceding column. Since the text hand does not appear in fr. γ_2 there is no certainty that it is to be assigned to this MS.

Fr. 70 2 Of | we only the cross-stroke and the top of a circle

Fr. 71 1], the lower end of a stroke descending from left

Fr. 72 : Ms possible, but v. comm.

After 6 the tail of a suspended letter. Though the accord no a is puzzling 6 amont to a to puzzling 6 amont to a to puzzling with ink to right of its top

4]., a cross-stroke and traces of ink descending from its left-hand end.

Fr. 73 (a) 1]. [, the middle of an upright or slightly convex stroke with a trace at some interval to right of its top; perhaps only one letter represented $_2$ For $_7$ perhaps $_\mu$ possible [, the lower part of an upright howled to right descending below the line, $_7$ would suit

(b) 1], a cross-stroke about level with the tops of the letters with traces of an upright through its left-hand end; perhaps c, as w would be rather close to a After v the extreme lower end of an upright descending below the line followed by the upper and lower parts of an upright swinging slightly to left as it descends but its foot hooked to right, prima facie (, a trace level with the tops of the letters, nechans to be combined with to give v

(c) I. [, the extreme lower end of an upright descending below the line, see above 2 After w a trace opposite its middle and another to the left of the top of 4 [, the left-hand arc of o probable 5 [, probably the left-hand parts and traces of the second apex of \$\mu\$ but be should be written After w the upper part of an upright, prima facie or \$\mu\$ Before v the foot of \$\mu\$ or \$\mu\$, after w the upper part of an upright, prima facie or \$\mu\$ Before v the foot of \$\mu\$ or \$\mu\$, after w the upper part of an upright, prima facie or \$\mu\$ Before v the foot of \$\mu\$ or \$\mu\$, after w the start of a stroke ascending to right after v the start of a stroke ascending to right.

Fr. 75 1 The lower part of ϵ or ϵ followed by a dot on the line 3 A small loop above the general level

Fr. 72 schol. 1 If $\partial \phi \nu \sigma \nu \sigma$ (), can have no relation to fr. 92, 6, where the same word recurs. But for $|\psi_i|$ it is possible to read a suspended η , $|\eta_i|$) $\rho \sigma \sigma \sigma$), and there are no doubt other possibilities as well.

μεμνα[could be reconciled with the traces but cannot be verified.

 $a \mu \mu \mu \nu a c \theta$, is shown by the accent and dialectal a to be a lemma but I cannot recognize what part of the verb is meant. $\mu \mu \mu \nu a c \theta(\epsilon)$ followed by a suspended η does not strike me as at all a likely interpretation.

3 empéperas 'there follows in the text'.

4 No doubt βέλ]τειον δὲ τὸ πρότε[ρον, 'the first (view, or the like) is to be preferred'.

Fr. 73 (b) T The antisigma against this line must be supposed to stand in some relation to that against the line added below (c), 5p. tot it cannot now he made out whether it denotes displacement or contradiction (which is said to have been its signification in texts of Homer) or is employed for some other purpose.

3 πειθόμενα[ι indicated.

3 recognized in characteristics of the properties of the propertie

7	TIEW OBIIO	MONE I MAUNEDIVIS
	Fr. 67	Fr. 68
]#[]#[; ; .] [] •[
	Fr. 69	
]wrak[]wey[Fr. 70]ανεςδᾶλον[(']πονται [
	Fr. 69 1 Or]	
	Fr. 71] ov []1111al[(a)
]φι[]{]ètàrc [(b)
	Fr. 72] [v]
	Fr. 75] ν[.]νειπατρ.[5] .[.]ν.[.].ν.[>κ.[]υν.[
	[][] θαςκ[] .[Fr. 74

Fir. 70-74 It appears probable that all these fragments come from the same region. The back fines show that fir. 73 (θ) stood vertically above (ϕ) and t believe that no line is lost between them but that the trace at the beginning of (ϕ) τ is the end of the tail of ϕ in (θ) 4. The others I cannot locate precisely but I am fairly confident that (ϕ) stood above the right-hand side of (θ) and think it likely.

Fr. 76

]ocï€

ιμερω

(a)

] ετεφανων

πέριπαντ

]τεβρυωνποί

] λαφυλλαβ[

μαςιχθονο

]..[

λευκω

lograph

οιςι φερωντεπ | ριαπ

πο [] ανος επλάθηδ

Fir. 76-77 Though I believe that these come from the same neighbourhood, I cannot bring the into any precise relation. Fr. 77 (9) is fixed by cross-fibres at the level shown relatively to fir. 77 (9) but I see no external evidence to show whether it should be placed to left or to right of it. I have chosen the right on account of some apparent congruities in the contents. The interval is

Fr. 76 2 Of ω only the upper part of the right-hand stroke 3 The feet of two uprights and a thick dot on the line

Fr. 77 5]., the right-hand part of 0 or ω 6]., a faint dot slightly below the line \cdot For λ I cannot quite rule out ν . [, the lower part of an upright

Ft. 77 a The papyrus is broken off above all the letters before 8, so that it is not known whether any accents were written besides that over the second, intelligit perpenned only by the upper and lower tips. I know of no meaning which could be attributed to deport (or, for that matter, to the more intelligible depict) and find no support for a proper noun "Experior and find not support for a proper noun" Experior and find not support for a proper noun "Experior and find not support for a proper noun" Experior and find not support for a proper noun "Experior and find not support for a proper noun" Experior and find not support for a proper noun "Experior and find not support for a proper noun" Experior and find not support for a proper noun "Experior and find not support for a proper noun" Experior and find not support for a proper noun "Experior and find not support for a proper noun" Experior and find not support for a proper noun "Experior and find not support for a proper noun" Experior and find not support for a proper noun "Experior and find nound not support for a proper noun" Experior and find not support for a proper nound "Experior and find nound n

5 seqq. The following congruities, referred to above, may be remarked:

τε βρόων ... φέρων τε; βρόων (not in Pindar) is a favourite verb of Bacchylides, in whom it is three times accompanied by a dative.

 $Hori(\delta)$ above . . $\delta(a)$ and $\kappa(c)$ $\delta(a)$ and $\kappa(c)$ $\delta(a)$ is otherwise recorded only at Bacchyl. xvi 19, where it is applied to Poseidon, of whose name the dialectal form presumed here is employed by Pindar at Ol. xiii g and d, g apparently because that ode is for a Corinthian.

Less obvious possibilities are πο[λλ]οίει and β[ίαι] . . . ἐπλάθη,

6 On general grounds I should prefer to presume [wa, and I cannot say it was not written, but it is not the first interpretation of the ink one would choose.

2430. CHORAL LYRIC IN THE DORIC DIALECT (?SIMONIDES) 67



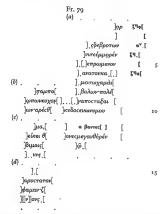


Fr. 78 Col. i z morg. Joo or Joo would suit 4. There is into over a like a second shorter and thicker acute accent 8 Between 6 and 4 the foot of an upright booked to right and the lowel left-hand are of a circle; perhaps s but two letters might be represented. Not prima facie Joo Col. ii 2 Perhaps y or whu is followed by the left-hand end of a cross-stroke, e.g. r, might be

made of it 2 Ternaps y or # but t followed by the left

Fr. 78 Col. i 4 manfaur: so Bacchyl. xvi 8 and (beside maidr) Pind. Pac. vi 121, 127, fr. 140 (b) 9. Pind. fr. 343 (manfaux l. 3) I believe should be transferred to Bacchylides. [Now Bacchyl. Dith. xxv 1 Snr.]

Col. ii 4 Against this line is the 'ancora', presumably indicating an omission made good in the lower margin.



Fr. 79 Although the fibres are hard to follow with certainty, I think it probable that (b), (c), (d) stood in the vertical relation shown and that (b), (c) are at the correct level relatively to (a). The distance of (b), (c) from (a) I cannot determine—it is not impossible that the ink at the end of (b) 2 belongs to the same letter as that at the beginning of (a) 9-nor the level of (d), which for all I see might have stood somewhere above (b). I show the result of locating (d) in what I believe to be an alternatively possible position above (b):

3]., two traces on the line; may be parts of different letters, e.g. 71 6 l., apparently the lower part of an upright; perhaps the lower right-hand part of \$\theta\$ but not at all suggesting it The following a has traces of ink above it, perhaps an erased accent \int_{Γ} traces compatible with the ends of the left-hand side of λ γ], the upper part of a stroke rising from left to right 8 Of π only the foot of the right-hand upright], a trace compatible with the right-hand side of o, w 9]...[, the number of letters represented may be four or even five; if there are only three the second might be $a, \lambda,$ or v, the third v. See comm. 13 [, an apex as of α or the like 14], two traces level with the tops of the letters, possibly v, followed by a curved stroke, at the same level, which can belong to no vowel but a or weither of which would be anomalously made f. the top of o or θ likely but there are other possibilities 15 The foot of an upright, possibly the second 18 There may be a trace of the next letter touching the right-hand upright of the first v in l. 14 end of the overhang of c

Fr. 79 Simonides is reported to have implied a derivation of Νίκη from ένλ είκει (i.e. ένλ ύποχωρεί) in a line which can be assumed with substantial certainty to have been quoted as in 8' ofwe elker θεὰ μέγαν εἰς δίφρον (Bodl, cod, Auct. T ii 11 ap. Cramer AP iv 186; cod. Lips. Tischend. 17 ap. Reitzenstein, Gesch. d. gr. Etym. 309). The meaning that these words must have been intended to have is hardly open to doubt: only one man can be the winner, 'for one man only does the goddess (Victory) make way into her great chariot'. But can the Greek express that? My own opinion is that it cannot. The natural translation of it is: Before only one man does the goddess retire into her great chariot, The natural way of expressing what is wanted is shown, e.g., by Od. v 332 (τήν ναθν) Εδρος Ζεφύρωι elfacke διώκειν, the epexegetic infinitive being an indispensable component. If this is correct, I propose for serious consideration the hypothesis that the fragment of Simonides (80 A Bergk = 39 Diehl) should be identified in l. 12 below in the form: ένὶ δ' οίωι] είκει θ εὰ δίφρ ον ές μέγαν θορέν. Considerable changes are involved but some corroborative evidence may be found in the context.

4 ἔμμορέν: the second accent presumably implies that ἔμμορ' ἔν οτ έν- is meant. (It would hardly be necessary to signify that the following verse began with an enclitic.) μορέν (see l. 12 below) is the infinitive which would correspond to the indicative ξιμιορε(ν). εμμορέν (but not έμμορέν) is theoretically possible, but empeloona is unattested and inherently improbable.

6 seq. If the alternative location of (d) is right, αθάνατον . . . φάμαν is a reasonable guess.

7 seq. xauail: the accent presumably denotes that xauas is part of a compound. Otherwise (and perhaps even if so) there would be a certain attractiveness in εὐθυμείτω, χαμαί . . . πάμπαν . . . βαλών, let him be of good heart, having cast (say, envy) utterly beneath his feet'. The form of the sentence seems to be the same as at Pind. Pas. i 2 seq. . . . τις εθθυμίαι εκιαζέτω νόημα . . . ίδών.

If \$\textit{gababap} \rangle \sigma_1\$, 12, fixes the interval, there is room for about 5 letters between παμπα[and], βαλων.

8 seq. πολέ[ων . . . ἀνθρ]ωπων?, 'of many men'.

9 Again if θ εαδιφρίον fixes the interval, no complete letter will be missing, but I can make no satisfactory combination of the traces between evgov and vano. evgovras could be accepted but it leaves [] before amocrafas. An alternative is sugar (or possibly even sugar, though I think this extremely unlikely) ayar anocraças, from which a sense can be elicited, 'they pray envy may distil away' (cf. Soph. Antig. 959), suitable but involving an exceptional sense of dwocrace, or 'they pray admiration may distil?

10 Perhaps ἀράεθ[αιτε]κύδος, the infinitive (like the preceding ἀποςτάξαι) to be dependent on edgoy. I cannot say whether or not the proposed supplement is exactly suitable to the space. Four letters are at first sight too much, but I do not think these four are ruled out, and I can see no

alternative nearly as likely.

10 seq. If l. 12 is what I have supposed, the name of Νίκη would suitably have preceded. εδωνύμου Niκαc in company with a word ending in μα and a participle equivalent to βάντες, when followed by δίφρον ἐς μέγαν θορέν, suggests something of the form ἐς or ἐφ' ἄρμα (βά)ντες, a result which bears a notable resemblance to the last line of the epigram attributed to Simonides Anth. Pal. vi 213 «1866» Νίκης ἀγλαὸν ἄρμ' ἐπέβης. Although there is something of the circular in the argument, the proposals seem to me to afford one another support.

12 θορές: there are in Pindar and Bacchylides a few examples of the present infinitive with Doric -er for -er; they are paroxytone. There are, I think, none of -er for -er, but the ancient doctrine is that they are oxytone and this is exemplified in the Louvre papyrus of Alcman's Parthenion, emalver

Col. iii q. No doubt the agrist infinitive in -er for -eir followed the same rule.

A verb meaning 'jump' is used as freely as the more colourless 'step' of Homeric characters when getting into a chariot. The actual word fopen seems to occur only as a description of getting out of it.

]. ιᾶιδ[

] άιχ[

Fr. 80 2], perhaps o rather than θ , though there is a trace on the inside of the curve an upright with its foot curving to right; 8? 3 .[, traces of an upright],[, the feet of two uprights, perhaps belonging to different letters 5 Between v and v traces of a cross-stroke suggesting y but presumably r with the left-hand part of the cross-stroke destroyed [, traces of an upright apparently turning to right at the 7]., the lower tip of a stroke descending below the line followed by what may be the foot and right-hand end of the cross-stroke 8]., γ or the right-hand part of τ

Fr. 80 4] wácac: I do not know why wácac, 'all', should have been thought to require an accent. On the other hand, I should have expected an agrist participle, e.g. dwacac, to have appeared in the form -aic (cf. fr. 92, 3).

7 seq. These two lines are on a separate scrap which I am not sure I have been right in attaching here. Since l. 8 may contain the syllable]yaix[, I take the opportunity of suggesting that what Simonides wrote in fr. 65 was not φυγομάχον but φυγαίχμαν,



Fr. 81 1]., a tall upright slanting slightly to right as it descends Between w and k the lower part of an upright followed by a trace suiting the lower right-hand arc of a circle 2 .[, the bottom left-hand arc of a circle

Fr. 82 2], perhaps a sign of division, not part of a letter The top half of x lost but A less probable

Fr. 88 1 [, perhaps the top and bottom of an upright 2 Of]λ only the tail, a not L, the lower part of an upright hooked to right 3].,, the tops of a stroke descending to right and an upright, as acceptable but not verifiable o is corrected from a 5], the upper end of a stroke rising from left or perhaps the right-hand side of the loop of a



4 . [, traces compatible with the top and bottom of the left-hand Fr. 84 I [, an upright 6 .[, the left-hand edge of α or λ , the left-hand edge of α or λ 7 .[, the top of 8 Between α and π it would be possible to acpart of e, but many other possibilities a tall unright, & suggested by the spacing a man upraget, a suggested by the spacing of the commodate for but the traces are too exigous to verify them we might be y followed by the lower part of an upright 11, an upright 12 Of c only the overhang 14...], an upright current or one of the commodate for the below the line, e.g. sp 16], a trace of the upper part of a stroke ascending from left to right

Fr. 84 I loute I may be many things but it seems worth recalling the name of Chromius, for whose victory with the chariot in the Pythia at Sicyon Pindar's ninth Nemean was composed. The name of Sicyon is found in frr. 115, 117 below, but I can bring them into no relation with this fragment.

2 dμ]βρότω a v.l. at Pind. fr. 75, 16; otherwise compounds of -μβροτος are of two endings in Pindar and Bacchylides.

3 The dialectal η suggests μήν or one of the few nouns in -μήν. werf, if rightly read, may also be many things and I recall the name of the Thessalian Herpala (Bacchyl, xiv tit.) only because the lexica and works of reference have not yet caught up

6 εὐθειοα; hitherto only in Anacr. 76. Supplemented by Maas in Bacchyl. Enc. 20 A 20,

εὐέθει Ιοαν. 9 χρυ]coκόμα: in Pindar and Bacchylides always of Apollo.

10 seq. πίνων . . . δδωρ: perhaps the name of a river intervened and the sense was 'dwelling by the . . ., but Pind, Ol. vi 85 suggests at least one other possibility.

11 τὸδ, i.e. τὸ δὲ . . . not τόδε.

Fr. 85 2]., γ or the right-hand part of τ 7 γ or τ , α or δ , δ or λ , are the prima facie probabilities

Fr. 86.4 Perhaps croßjologo[μ- is the likeliest guesa, in view of fr. 90, 3) 95, 3, 90, 2, though I cannot bring this scrap into relation with them. στοπόοδρομοι in the epigram by Simonides Andu. Pal. xiii 14. But 'Ολιμ-μοδρο[μ- is an alternative suggested by Bacchyl. iii 3 and there are others. If, which is close to the edge of the break, is part of another letter, the articulation becomes equivocal and the range of choice is greatly widened.

Fr. 88 t The lower end of a stroke decending from left, the foot of ϵ or ϵ , the foot of an upright a half ends of δ of δ the foot of δ or δ . In the stop may be casual ink. [1, the lower part of a slightly convex upright γ], perhaps the upper right-hand stroke of δ . [1, perhaps the upper right-hand stroke of δ . [2] perhaps the upper right-hand stroke of δ . [3] perhaps the upper right-hand stroke of δ [4] perhaps the upper right-hand stroke of δ [5] perhaps the upper right-hand stroke of δ [5] perhaps the upper right-hand stroke of δ [6] perhaps the upper right-hand stroke of δ [7] perhaps the upper right-hand stroke of δ [7] perhaps the upper right-hand stroke of δ [8] perhaps the upper

Fr. 86 5 If $|\delta\delta\omega\rho|^2 / h_0^2(c)$, it may be noted that fr. 120 (b) 3 seqq. may have been written for an Athenian, but I can see no connexion between that fragment and this. I do not think that c_0^1 , c_0^2

Fr. 87
] γετας [
]ονγεν[
] εροεν[
] εκα[

Fr. 87 1], a short arc from the lower right-hand side of a circle [, an upright curving to right in its lower part, perhaps ω 3 of β only the top; ω perhaps possible 4], perhaps the upper part of the upper arm of κ



Fr. 88 1 [, the lower part of an upright

> Fr. 90 r [, the lower left-hand part of c or the like

Fr. 89 r Of 7[only the left-hand end of the cross-stroke

Fr. 91 . .]δ'aνι[]ὄχμ.[]αρεγι[]κεν[]αεςἄ[

Fr. 91 2 [, traces suggesting the foot of an upright 3 For $\frac{1}{2}$ possibly an anomalously written $\frac{1}{2}$ Selow the tail of a a dot, perhaps fortuitous; not the usual 'divider'

Fr. 92 Col. i 2 Of $_{655}$ only the feet 6. [], the lower part of an upright; if ν , nothing missing in , room for one letter between it and χ 7]., traces consistent with a stroke descending from left to right, followed by the lower end of a stroke descending from right, λ acceptable 8 After γ prima facic z, the trema added by a different hand; but perhaps a better interpretation is γ followed by a high stop and γ with a dot above it signifying cancellation

Fr. 92 Col. i 2 The alteration of $-crex_2$ - to $-crex_2$ - may be explicable as a change of present to a orist as a reflexion of the view (as old as Aristarchus) that there existed a present stem $-crix_2$: see schol. Od. iv -2ry, Hesych. in $-specref_2(ide.$ (cf. Phot. = Suid. in v.), et al. This relates to a verb

3 seq. I should guess that onius is the end of the name of a victor, who rejoicing at his recent success in the two hundred yards is recommended to do something in regard to Orrichidas.

4 $\mu h (\sigma) (car$ seems likely but there are other possibilities, especially as $\lambda[.]_t$ is not certain and $\lambda \eta$ might be substituted.

5 seq. I suppose the general sense to be 'I welcome him' but I do not venture to supplement $d|y\omega$ or any specific verb, such as $\delta k\omega |\mu a$, since there is a considerable choice of detail by which the notion might be expressed.

Marg. 'Οροχιβαι: the name does not recur. I suppose it implies "Οροχος (as at IG iv τιβάι, το), who started the custom of running naked.

6 Cf. Simon. fr. 37 dμφl . . . Περcεῖ βάλλε φίλαν χέρα (sc. his mother Danae).

ader: dere of comparison is properly an Ionic characteristic, but since it is found as a variant of the Doric dre in MSS. of Pindar (dere and مناه once each in Bacchylides), no inferences are to be drawn from its occurrence here.

йсте . . . µа́тпр: cf. II. ххііі 783 µфтпр йс.

υίωι . . . οψι [γόνωι]: cf. Hom. h. Dem. 165, 219 seq., 2359 fr. 1 i 2.

7 Apparently an adverb formed from a perfect participle. I should have said that such adverbs were both prosy and apt to be of a later date than would be ascribed to these remains.

The marginal note apparently records a variant punctuation. The text stops a clause at $\delta\chi\omega$. The variant presumably ran on as far as b in the next line, if there is a stop there (see app. crit.), or beyond.

8 πολέων]οναί] »: πολέων I should say was more probably the genitive plural of πολές than the participle of πολές, but it must be remarked that di(θλω)», which might be thought of, seems too long.

[τ]βεμω: [εί]βε μω looks overwhelmingly probable. Though there are other possibilities, I can see none which will account for the ink between]ν and [.], unless indeed it is a letter which has been cancelled.

Fr. 93 I], the foot of an upright slightly hooked to right This is followed by the foot of ϵ or ϵ and the lower part of an upright

 $Fr.\ 93$ Perhaps from the same column as $fr.\ 92$ i.

I d]πεὶ δὰ . . , one possibility.

3 μελάμφυλλος applied to trees with dark leaves, to places dark with leaves, as a proper name to a place in Abdera (Pind. Pae. ii 69 — 841 CO, iv 4 sec. c. schol.) Fr. 94 2 Seq. K]covlbar. The text may have been of the same general nature as Pind. Ol, vi 29 Seq. 4 τοι Ποκαιδάων μεγθείτα Κρονίων λόγεται παίδα... τεκέμεν (which I adduce merely as a curiosity, the indispensable components being only a part of τίκτεν and the dative of the father).

Fr. 95 . . . []ποπτύ .[]μηςα[]τωλω[

Fr. 96 r The base of a circle followed by the lower part of an upright; the remains of the third letter suggest a but « or c, ω and other choices are possible 2 f, perhaps the extreme ends of the upper and lower left-hand strokes of χ, but ξ perhaps not ruled out 4 Of γ only the right-hand end of the cross-stroke, γ equally possible

Fr. 96 : The lower end of an upright descending below the line, the left-hand side of a circle, traces on the line companilie with the base of a circle or loop \sim After \sim the lower part of an upright, thickened as if twice written; after \sim the lower base of the order of the right-hand stroke, but μ less probable \sim of \sim only the lower part of the tail \sim 0, an upright with a trace sloping up to the right at its top; ν not verifiable Above at traces of an interlinear letter with a dot to its right, perhaps \sim 1, an apex suggesting the left-hand apex of \sim 1 think ruled out \sim 1, perhaps the extreme right-hand end of the cross-bar of \sim 0 at like letter touching the back of \sim 0 f < 0 fly the tip of the left-hand branch

Fr. 96 3 cráβδού τε... Perhaps a clause of the same kind as cráβδού κρατήτας Bacch. vi 15, cráβδού νικών δρόμου Pind. Ol. xiii 30, but ἀντάλλων in the next line suggests the possibility of a future, νικόσοντα, rather than an aoust.

5 The superscript Jew indicates the articulation Jencey. What follows might at first sight be taken for der[4]c or der[4]c followed by some case or dravative of albly. But since, if the letters are so articulated, the acute accent implies that a clause ended after c and one would have expected this to be shown unambiguously by a stop, the alternative der[4]cas def[must be considered in theory more probable. (For the verb or verbs der4]case sec Tomer's Passess we start.

6 relacer: I have found no plausible explanation of this word as it stands. There is no trace of works for walds and exadis are in themselves ambiguous. I therefore suggest that there may be a simple error and that ex-bece is meant.

There is no reason why -cac should not be an aorist subjunctive—the short-vowel subjunctive

of the c- agrist is metrically guaranteed for Pindar by Ol. i 7, fr. 133, 2-but the dialectal form has not in general been preserved, when not metrically safeguarded, in MSS, of Pindar and Bacchylides, and it may have had the common n superscribed here. Or it may be the future.

Frr. 97-98 For a possible relation between these two see comm.

Fr. 97 I For x possibly & 2 What I have taken for ' perhaps part of an interlinear letter. There is ink not accounted for between this and the right-hand end of -

Fr. 99 1]., perhaps the right-hand end of the cross-stroke of e 2 [, an upright with the start of a stroke crossing its top, µ possible but not suggested 3 Of c only the lower part, ε equally possible After β only the tops of letters, of which the fourth is e or c; after this the tip of an upright against the left-hand end of a cross-stroke as of 7 4],[, the top of an upright followed by a high stop or the end of an acute .[, the upper end of a stroke descending left to right

Fr. 99 2 Perhaps cτά]διον again. γνα.[can hardly be other than γναμ[, though the ink does not particularly suggest it, but the cτάδιον itself was not γναμπτόν, so that there is no guidance how to continue, διετάδιον does not appear to be in use for δίαυλος,

Fr. 98 For φλ I cannot rule out μ Of ; only the lower part; p, r, v are other choices

Frr. 97-98 I am not sure, though I cannot follow the cross-fibres with certainty and there is no guidance in the back, which is stripped, that fr. 98 does not join fr. 97, 2 to give provanka al. There is an unexplained short horizontal stroke above the right-hand end of ", the presumed rough breathing (apparently, with the ", in a different hand from the rest) might be taken as the central part of e. It would appear that the forms or derivatives of all on the one hand and of ale on the other may be dismissed from consideration, since there could hardly be two views about the quantity of a in these. But I have no plausible positive suggestion to make and it may well be that the combination is

Fr. 101 r The base of a circle with the foot of an upright touching it on right 2 1.

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Fr. 103], the lower end of a stroke decr' scending from left, e.g. a [, the lower half of an upright, its foot turning slightly to left

Fr. 105

Fr. 102 2 J, the upper end of a stroke descending from left to right, perhaps a, though very close to +; otherwise v

Fr. 107 I The lower part of a stroke curving to right as it descends, e.g. ε or the like, μ &c. followed by the foot of an upright, hooked to luc right, descending below the line 2], the lower end of a stroke descending from left, δ suggested

Fr. 196 2 f, the middle part of an upright

Fr. 108	Fr. 109
]a⊤€oy[2 11. lost	$[\epsilon\mu\dots]$
].[]eot.[Fr. 109 Perhaps $\epsilon_{\mu}\epsilon\lambda'$ or $\epsilon_{\mu}\epsilon\lambda'$. The last surviving letter may be an upright which has been struck through

Fr. 108 1 For pf some other letters beginning with an upright could not be ruled out 5 L an upright with ink to right of its top, perhaps # but there are other possibilities

Fr. 112]., the top of an upright ... [, the top of an upright from which a stroke descends to right



Fr. 113 Col. i marg. 3 For], perhaps] 4], the upper part of an upright Col. ii 3 .[, a simuous upright 5 .[. v suggested [.], tnot suggested but the surface is damaged

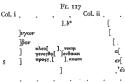
Fr. 114 .]ενκά.[]ευρυφῦλ[].ρα...γελια].[..].[.]ν

Fr. 114 r Perhaps η but the surface is both damaged and drivy 3, an upright with ink (some perhaps cassal) to the left of its foot and the right of its top; possibly $\|.\|\|_1$. The ink between a and γ is clear but I cannot interpret it satisfactorily; first comes λ , with traces of ink about it that may denote alteration or cancellation, then γ , on the upper part of which the original band has superposed γ ; anywha may be intended α . The first letter had a flat top Before [] either μ or α (or θ) and the tip of an upright

Fr. 115 Apparently the top of a column

Fr. 116 I]., perhaps 7 but may be an upright from which ink has run along a fibre

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Fr. 117 Col. i 4 marg. s The ink now looks like 60 or c0, not cc0, but I think this must be because I have made a bad join of θa , which was detached

Col. ii 6 Prima facie the cross-stroke of \(\tau_{\text{,}} \) but there is ink not accounted for under the left-hand end

Fr. 117 Col. i 4 marg. yevica(i, M)evalus and C]ucuân seem fairly secure, but I can suggest no supplements which give a satisfactory running sense.



Fr. 118 1 A dot on the line followed by another to right of which is a stroke descending from left to right;] 8 suggested but perhaps], a \S , a paperately the upper end of an acute, not part of a letter 4], an upright 6 Besides the letter or letters on the line—the ink looks like the right-hand end of a cross-stroke touching the top of the upper left-hand side of a circle—there is a short upright above and to right, apparently ι marg. 1 are μ would fill the space and suit the trace ν or of

Fr. 118 3 marg. ήτοι του βωμου τής 'Εστίαι | περιβαίνομένου ή του [ταθ]της αγάλματος. I do not know whether it may be assumed from the spelling that some form of περιραίνευ also occurred in the text.

6 marg. If ποδανεμον is right, it is to be said that there is no relation that I can see to fr. 131.

Perhaps the note contained the statement that λέγεων was used in the text in the sense of καταλέγεω. (For something of the sort of schol.) Pind. Pyth. iv 336.)

Fr. 119 2], a comma-like mark level with the tops of the letters, c not particularly suggested [, the foot of an upright 5 Of $\tau\nu$ only the tops, other interpretations possible

Fr. 119 2 Since the word appears to be accented like a perfect participle, ε]cφαλμάν[- is acceptable (not]βάμλ·).
3 αὐγα ' V. Ιαὐγα i only the plural found in Pindar and Bacchylides.

Fr. 120 The vertical relation of (a), (b) is fixed by the fibres of the back. Their interval there is nothing to show. It is not improbable that (a)4 is the line immediately preceding (b) 7.

(a) 1], a dot level with the tops of the fetters 2 The top of c is abnormally flat and 7 might be read $\{ , a \text{ small curved stroke compatible with $a, o, o, dc. $c. $3, a, a dot above the general level For c peritags μ and the top of a circle; the distance from the contract of the$

Fr. 120 (a) 1-3 and (b) 3-5 are written closer than the lines of the other pieces resembling this. The normal spacing is seen between (b) 5-6, but between (b) 6-7 the closer appears to be resumed. Between (b) 1 and 3 there is an interval larger than the normal and even larger than that

allowed for one of the lines of the closer writing, though not large enough for two. (b) 3 appears to contain a heading. A comparison with fr. 36, (b), where the heading and the following verse are at the same interval as any other pair of lines, and the heading and the preceding verse are separated by a blank space which would accommodate one line at the normal interval from both, suggests that a short line may have been lost after (b) 1 and a blank of slightly less than enough for one line of the closer writing left between it and (b) 3.

(b) 3 The non-dialectal y seems to guarantee that this line is not part of the composition. It must be presumed to be a heading. If what follows is an epinician ode (about which I see no evidence) and if the author is Simonides, it may be worth while to remind the reader that in tettles of Simonidean epinicians there is reson to believe that the signification of the contest preceded the name of the victor (see on 2481) and that in that case Abbrevias here might be contest preceded the name of the victor (see on 2481) and that in that case Abbrevias here might be contested to the contest of the c

4 The accentuation is puzzling and precludes the obvious articulation κel c(i) ἐπο[ρ]νώτως, κel c' ἔπ' ôρω may be thought of, but I should certainly have expected the elision of ἐπί in anastrophe to be indicated.

5 πάρεδρε: I suppose refers back to c4.

Αθανα[or αθανα[τ-.

B 7043

Fr. 121 I The lower part of an upright descending below the line 3 Of l_p only the bottom right-hand part 5 l_p , the upper part of an upright l_p , a trace suiting the extreme tip of the loop of a 6 l_p , p not ruled out, but there might be parts of two letters

Fr. 122 I].o perhaps not ruled out 2
[, an upright, w one possibility 5], the

Fr. 123 |rexe[] [] . . [5

Fr. 124	Fr. 125
.] .ca.[
].[.]κι .[]apθ∈.[
]κρατονενχερεμ[]ψac·a[
]γεραιρεινγα[]αιον· [].ραθ.[Fr. 126
].δ επτ [
].[]voc[

Fig. 124-6 appear to have stood in close proximity. I am by no means sure that fr. 125 and fr. 126 should not be joined so that the bottom of the first stroke of ν in fr. 126 is represented by the dot at the end of fr. 125, 1. 27, 125 and fr. 126 together may well have come from below fr. 124

Fr. 124 r. [, the upper part of an puright 2 is longer than normal but some of the loop of a should be visible and there is no trace of ink after it for the space of more than a letter [, two dots, one above the other, presumably belonging to a marginal addition 5 marg. Possibly ja and jor or the other, presumably belonging to a marginal addition

Fr. 128 2 [, an upright perhaps hooked to right at the foot

0.

Fr. 127

Fr. 130 x The foot of an upright hooked to right with traces of ink to its left 2 Perhaps |\(\bar{b}\) but the surface is damaged and the ink has run \(\bar{l}\), the left-hand edge of an upright

Fr. 181 r The two letters after \(\nu \) are unusually close together; the first may be \(\nu \), less probably \(\nu \) the second \(\nu \), ess probably \(\nu \) Of the third only a dot on the line remains \(\nu \), the upper part of an upright with a trace of a stroke descending to right from its top \(\nu \). The top of an upright \(\nu \) and \(\nu \) in the probable \(\nu \). The top of an upright \(\nu \) and \(\nu \) in the probable \(

Fr. 133 g le ποδεί seems the likeliest articulation and ποδείφων then bilkeliest supplement, though this word does not occur in Pichatr and only once in Bacchyides, wi rai (where may be noted as a curiosity 1, 3 et 3λλδρού σροχασίς Corresponding to θε 7λλθασία, 14, and 1, 6 'Όλωμπία corresponding to 'Όλωμπία, 16, 1 have already said that I can see no connexion with fr. 113, 6 marg., where ποδασυμον perhaps recurs.

3 Perhaps κύκλον, as at Pind. Ol. ix 93 of the place of contest or as at Bacchyl. ix 30 of the spectators. But a compound is also possible.
6 °Ολυ|μπία.

Fr. 135 . .]κάδεα[]αcω[Fr. 132 2 The interlinear letters might be read] eachtro but there are other equally probable interpretations

Fr. 133 I], the lower end of a stroke descending from left, κ ? (, the start of a stroke ascending to right 2], γ or τ

Fr. 134 .] cαιγείδ []γεξα[

Fr. 134 I], a dot level with the top of the letters [, perhaps the bottom left-hand side of the loop of a

Fr. 134 1 Possibly a reference to Alyeiðau, a family name found at Sparts, Thebes, Atheas, and other places in the Greek world. The accent, shown by the dots to be a variant the first written alternative to which must therefore have fallen farther forward), I take to imply a difference of view about Alyañau, whether genitive plural or accusative singular.

Fr. 136 . . .]..[]δελφε.[]νδ[

Fr. 136 τ Traces suiting the feet of two uprights on the line and the lower part of an upright descending below it 2 $\int_0^{\tau} a \, dt \, dt$ gust below the level of the tops of the letters

Fr. 138 2 .[, perhaps the tip of the left-hand arm of ν or possibly of the hook to left with which ϵ is sometimes made Fr. 139

Fr. 137 r Feet of uprights, the third descending below the line 3], the tail of a or λ [ξ a corrected or deleted letter beginning with an upright; ν ?

4. [ξ , the upper part of an upright 5. [ξ two dots level with the top of the letters, on a single fibre

EECTE.

.[, the upper part of an upo dots level with the top of
gle fibre]. nul

Fr. 140]anx80
]beara[

]oµ.[Fr. 139 I. [, the lower end of an upright descending below the line 2], the foot of a stroke hooked to right for µ[perhaps q[

Fr. 142 x], perhaps the overhang of c .[, the foot of a stroke leaning slightly to right

Fr. 142

].a.[

Fr. 141 3]., the top of an upright

Fr. 143 . . .]ος· []νίδοςαλικια[]ιτεκοιν[] ,νονε[

Fr. 148 4], above the line the extreme top of a small circle, not in the right position for a circumflex; in the line the upper part of an upright with a trace of a cross-stroke (which may be ink that has run along a fibro) touching its left-hand sate just below the top. I am inclined to think [], should be written

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Fr. 144 · · ·].ομ []μ [].ελος[

Fr. 146 : [, the middle of an upright
Fr. 146 : [, the middle of an upright
2 [, the upper part of an upright, apparently
slightly convex

'].[.]vc[
. . . . Fr. 148 : Of π only the right-hand upright,

of τ only the shank

Fr. 148 z It may be useful (if werpease is rightly recognized) to recall the facts that Poseidon was honourred as Herpease in Thessaly (Find. Psyth, iv 136 s. scholl), and games called Herpease celebrated in his precine (Baschy). All results are considered in the precine (Baschy). All results are partially a second to the first of the first of

Fr. 151 .]οιο[]νδ[Fr. 147 . .]τερό[]ος[.]τνονυδ[

Fr. 146

kto.

cea [

Fr. 149 Not hvor and therefore not Simon.

Fr. 150 2], perhaps the tip of the upper arm of κ, but above the general level . L. traces of an upright

Fr. 152].v[.][].l.[

Fr. 152 r], the lower right-hand arc of o or the like [, an upright struck through 2], a trace of a stroke descending from left to right [, the upper left-hand arc of o or the

NEW CLASSICAL FRAGMENTS

Fr. 153 Between a and a, y or the right-hand part of τ . [, the foot of an upright followed by the lower part of an upright leaning slightly to right

Fr. 154 1]. the lower end of a stroke descending from left 3], the upper end of a stroke ascending to right, perhaps x

Fr. 156

αριγνωτ [

] αρεθακάπολ [

Fr. 156 2 Possibly of or op but the surface is damaged and verification is not possible 3 . , two traces on a single fibre compatible with e

Fr. 157 1],[, the tail of an upright descend-

ing well below the line, e.g. \$\phi\$ [, perhaps the foot of \$\epsilon\$ 2 \$i[\$ seems to have been written

though it seems that c must have been intended [., interlinear traces 3 a is anomalously

made with a very sharp angle as in the iambic

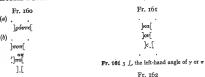
pieces, 2318, instead of the usual round-ended

Fr. 158 Vacant

FT. 156 3 aperac v.l. aperac.

Fr. 157 But for the contents I should have assigned this to 2318, of which compare especially fr. 8. 4 δλβιοτελής new.

Fr. 159 I marg. 3 The ink immediately before \(\lambda \) most resembles \(\nu \) but I am not sure that w or n may not have been written. The preceding letter may be a damaged # 4]. a or perhaps A 2430. CHORAL LYRIC IN THE DORIC DIALECT (?SIMONIDES) 87



Fr. 160 The relative positions of (a), (b) are fixed by the fibres of the backs. There is no way of determining whether only one or more lines are lost between them

(b) 3 The horizontal top stroke of ζ, ξ suggested

Fr. 163 1]., the right-hand end of a crossstroke as of y or \(\tau\) 2], the upper part of an upright rising above the general level

],∢[

Fr. 165 2]., the right-hand end of a crossstroke as of y or T

Fr. 165

]av [

]65[

2431. SIMONIDES. Epinicians?

The grounds for the conjecture that the following fragments are to be attributed as above are set out in the note on the title in fr. r, but what is preserved is neither extensive nor comprehensible enough to make the identification of the author of much value. If it is correct, however, it rules out Simonides as the author of P. Strasb. inv. gr. 1406-9 (proposed by Snell, Hermes Einzelsch. v 98 seqq.), in which the form of title is different.

The hand is a well-executed upright rounded uncial of above medium size and uncommon type, which I suppose to be assignable to the second century. Some, perhaps all, of the sparse accents and other additions seem to be by the copyist.

ματαπ

```
Fr. 1
(a)
                 κελητι
                                                                       κέλητι
            τοιςαιαπιουπαιςιν
                                                                 τοῖς Αἰατίου παιςίν.
              ]α[[ρ]]κρονοιοπαιςερικυδ[
                                                                  λα Κρόνοιο παις έρικυδί ής
            ιατιουγενεαν
                                                               Αλατίου νενεάν
            Ταικαιχρυςοφ[ ]μ
                                                              ]ται καὶ χρυςοφ[όρ]μι[γξ
      ]απολλωνεκαταβολοί
                                                         Απόλλων έκαταβόλο[ς
      | caμαίνειλ παρατέπυ
                                                         caμαίνει λιπαρά τε Πυθ<sup>[</sup>ώ
     ], \theta \iota \pi \pi \sigma \delta \rho[...]...
                                                         θ' ἱπποδρ[...]
      ] ςε [ ]υν[
                                                         ] ce [] uv[ ....] . [
                                                                      crac ]av
5 βαειληα ελεεφορον
                                                          βαειλήα [τ]ελεεφόρον
    ]αμφικ[..]νωνεχρηςαν
                                                          άμφικ νων έχρηταν
    ] υριδαν μαδεγεν οςυνολβ [
                                                          υριδαν μαδεγεν ο εύν ὅλβω[ι
     θεςςαλώνκαιπαντιδαμωι .
                                                          Θεςςαλών καὶ παντὶ δάμωι
        Fr. 2
      ] ον [
      τιωιναι [
```

Frr. 1 (a), (b) appear to be the top and bottom of the same column. Fr. 2 may well belong to it also but I cannot bring it into any precise relation with the others

Fr. 1 (a) 5 Of 7 the left-hand part of the cross-stroke is lost 7 . [, a trace on the edge of the break compatible with the lower left-hand arc of a circle 8], the tip of a stroke above the general level followed by the top of an upright; perhaps two letters, e.g.]as, represented].., the tops of two uprights; if $[\mu_i]$, only one letter could be inserted between $\rho[$ and $[\mu]$ g g, a trace level with the tops of the letters e. [f], the upper tip of a stroke descending to right, e.g. vupper right-hand arc of a circle followed by the upper end of a stroke descending to right; perhaps I w most likely

Fr. 1 (b) 3], the foot of an upright The letters after κ are much damaged; κεληθ might also perhaps be elicited 4 Of kw only the parts on the line 7 The very slight remains of the first letter suggest 7 (the foot of the upright and the right-hand end of the cross-stroke), but the surface is damaged and κ may be another possibility Above the line between v and ρ an upright, apparently in the hand of the text; the head may have been scoured off Between v and o first a circle, o or \$\theta\$ not \$\epsilon\$ or \$\epsilon\$, then faint traces suggesting the lower left-hand angle of a or \$\theta\$

Fr. 2 2], perhaps the upper right-hand part of ξ ...[, ϵ or ϵ followed by ϵ or ϵ the top left-hand arc of a circle

Fr. 1 (a) Title. If, as I think there is no room to doubt, the poem is an epinician and the title signifies 'For a victory in the horse-race won by the sons of Aeatius', the order of words is unique. That regularly found in the titles of the epinicians of Pindar and Bacchylides is exemplified by 'lepaw Cupanocton κέλητι (Pind. Ol. i), 'I. C. Επισις 'Ολόμπια (Bacchyl. 3), and their analogues. An explanation of the peculiarity may be found in the following considerations,

The epinicians of Simonides, unlike those of Pindar, which were arranged by venue, were arranged by event. This appears clearly from the citations of titles, επίνικοι δρομέτιν (Cr. AO 3, 254, cf. Choerob. in Theod. καν. 1, 220 Hilg.), ἐν πεντάθλοις (Phot. lex. ed. Reitzenstein p. 77 = Suid. in ἀλκυονίδες

ήμέραι = Bekker Anecd. i 377, 27), ἐκ τῶν . . . τεθρίππων (schol. Aristoph. Eq. 405). But obviously δρομέτιν and τεθρίππων are not on all fours. The first covers all kinds of foot-race, the second only one of a number of kinds of horse-race. If consistency in the classification was desired, we could infer that under the general heading 'Epinicians for runners' were sub-headings 'For winners of the crάδιον', 'of the δίαυλος', or whatever it might be, and conversely, that the general heading under which winners in the chariot-races or the horse-race appeared would be entered from the like. However that may be, victories with the edder must, like victories with the respectively, have formed one self-contained group. It would, therefore, have been theoretically sufficient for the title of the separate odes in such a group to contain nothing but the name of the winner. But if the event also was specified, it would be natural to place it first, since it was what was common to all the constituents of the group. Titles of the form found here would thus result. But I do not see why the venue (which is unnecessary in the titles of Pindar's Epinicians but generally appears in those of Bacchylides') is omitted.

τοῖε Alarlov πaucly; cf. Paus. vi 13, 10 for a similar joint ownership of a race-horse. The name Alámor, though nowhere else preserved in its correct form, is now seen to be due to be restored in the following places: Polyaen. Strat. viii 44, Charax ap. Steph. Byz. in Δώριον, for Αίατος; Pausan. Attic. ap. Eustath. 331, 20, for Πρατος: Αρρ. prov. ili 20, Phot. and Suid. in Θετταλών εδώςμα, for Μράτιος. In all places the name has a Thessalian ambience.

3 Perhaps Ούρανίδ]α Κ. π., namely Zeus. At Pyth. iii 4 Ούρανίδα γόνον εὐρυμέδοντα Κρόνου is applied to Cheiron. The mention of Zeus might be an oblique reference to an Olympian or Nemean victory as that of Apollo, below, in conjunction with Pytho, is to a Pythian. I am by no means sure that ουρανίδ] is not on the long side. εὐρύοπα, as at Pind. Pae. vi 134, might be considered.

5 χρυcοφόρμιγε new; Apollo is χρυcολύρας at Ar. Thesmoph. 315 (not also at Pind. Pae. v 41, as LSJ. say) and his epithet xpucdopoc is sometimes interpreted to mean much the same (v. schol. Il. xv 256). χρυεία φόρμιγξ, Απόλλωνος . . . κτέανον Pyth. i I. canalyses; I am not sure of the sense. If no more is lost on the right than I have supplied,

cauaive sc. yeven must apparently mean 'points out'. There seems no place for the connotation of

λιπαρά . . . Πυθώ: the adjective not uncommonly attached by Pindar to places. 8 al θ' iπποδρ[ο]μι- seems probable.

Fr. 1 (b) 5 seqq. τελεοφόρον: cf. Aesch. Choeph. 663 seq.

appear to be probable articulations.

«χρηταν is susceptible of three interpretations: 'they wanted', i.e. «χρητι», 'they lent', or 'they pronounced'. The last might produce a clause formally parallel to Pyth. iv 6 χρηςων οἰκιστήρα . . . καρποφόρου Λιβύας, but I can adduce no other instance of a verb meaning 'to give an oracle' having the subject in the plural. Expn Car-, Expnc' Mr- avoid this difficulty but do not, on other grounds, .spder or .v'_n6av looks like a patronymic. \$Hopp\text{-}\text{ would not be unexpected in Thessaly, but I find nothing suitable on record and I am not sure that \$\sigma\circ{-}\text{could be accepted as a reading, }\sigma\circ{-}\text{véorro seems hardly avoidable but I do not see how it can be reconciled with the traces,

Fr. 3 Col. ii r .[, the lower left-hand arc of a circle 7 .[, the left-hand arc of a circle

Fr. 4 2 πο]λύφορβον. 5 If]καλλέρει, presumably 3rd sing, impf. act. most likely. Fr. 5 Fr. 6
] [],υφελ[

Fr. 6]., the foot of an upright and the right-hand end of a cross-stroke; τ probable

2482. SIMONIDES?

An obvious ground for suggesting the ascription to Simonides of the following piece is the strong similarity of the sentiments expressed in IL 6 seqq, to those found in the poem to Scopas partly preserved in Plato's Protagoras. But I am uncertain what weight to attach to this. Poets do not repeat only themselves, and generalities of the same kind as are contained in IL 6 seqq, and also in IL 1 seqq, may be expected to appear in any of the composers of choral lyric. Some slight indications pointing specifically towards Simonides or at least away from Pindar or Bacchylides are adduced in the notes on IL 1, 6, and 9. The fact alluded to in the note on IL 1 may be thought to have some evidential value in the contrary direction, and the metre certainly seems to be less dactylic and more trochaic than those found in ancient quotations from this author.

The hand is a well-executed rounded upright uncial rather larger than the common and may be compared with P. Ryl. 44, than which I suppose it to be somewhat later. The lection signs are in a greyer ink than the text and must be supposed due to a different pen.

```
καλονκρινειτότ αιςχρον είδε
        ], α ορείτικάθυρο [ ]τομα
        |φερ[ ]ν,ομενκαπνοςατελής οδ |
       cocoumainer ] .
      ]....ε[ ]απαγκρατής
       ] λιγοις αρετανεδωκενε[
       ελος ουγαρελαφρονες θλ
       αραξκονταν βιαται
       δοςαμάχητονηδολοπλ
       γαςθένηςοιςτροςαφροδιτ
       ] θαλόιτεφιλονικιαι-
       ]εμηδιαιωνδείαν
            θεινκελευθον-
            Ιοςέςτοδυνατον [
            ] γκυλαν
15
            δικαιος [
            ]υθυςαπο[
            θ'οντιτ [
              ] ντρο[
```

I), the bottom arc of e or c 2].., the base of a circle followed by the lower end of a curved stroke descending from left; not prima facie to be combined as µ 3 .[, the left-hand arc of a circle 4], the top of an upright 5]..., the first two letters are triangular and either might be a or λ (not δ); of the third only a couple of dots remain but they, too, suit a triangular letter; of the fourth what is left suggests the right-hand arc of the lower loop of β (but see comm.) If a letter is lost between & and a, it can be only a (or p?) 6],, a trace suggesting the right-hand arc of a circle Of the second 4 only a trace of the tip Besides the presumed "there is what looks like a rather flat ' to their right 8 Between v and \$ a trace of the tip of an upright followed by the upper end of a stroke descending to right and a trace of the tip of an upright hand end of a cross-stroke level with the tops of the letters, with the foot of an upright hooked to right on the line below it; 71, as written in 1, 18, acceptable 14 ,[, a dot below the level of the tops of the letters but not a stop 16 .[, the lower left-hand arc of circle; above it a trace of 18 Between θ and o the left-hand half of a circle .[, the left-hand half of a 19]., a dot level with the tops of the letters 20 .f. the bottom left-hand arc of a circle 21 . 7 01 7

τό τ ε καλον κρίνει τό τ' αἰςγρόν εἰ δέ ...(.)]. αγορεί τις ἄθυρον [c]τόμα ...]φέρ[ω]ν, ὁ μὲν καπνὸς ἀτελής, ὁ δέ χρυ] εδε οὐ μιαίνετ[α]ι]ἀλάθε[ι]α παγκρατής]ολίγοις άρεταν έδωκενε[...]ελος, οὐ γὰρ ἐλαφρὸν ἐςθλ[ὸν ἔμμεν . η γ αρ άξκοντά νιν βιαται κέρ δος ἀμάχητον ἢ δολοπλ όκου με γαεθενής οίστρος Αφροδίτ ας ..]. θαλοί τε φιλονικίαι. ι δ]ὲ μὴ δι' αἰῶνος δςίαν **Ιθείν** κέλευθον ος ές τὸ δυνατον []αγκυλαν[15]δίκαιος Γ ∈]ὐθυς ἀπο[θέοντιτο ντρο

r τ]ε...τε: for the double conjunction in such sentences cf. Aesch. P.V. 927 δεον τό τ' άρχειν καὶ τὸ δουλείων δίχα, Soph. Ο΄ δοδ χωρίς τό τ' είνειν πολλά καὶ τὰ καίρια, Eur. Aic. 538 χωρίς τό τ' είνει καὶ τὸ μὴ νουλίτειο.

seqq. I take the general sense required to be: if a good man is talked against, his reputation is not affected (cf. Bacchyl. Xii i)go-qoo.). The first part of the verb ending in -opeyer may be supposed to have contained either the notion of 'disparagement' or that of 'triviality', according to the precise connotation of keare/c.

dθυρον cτόμα: for parallels see Blaydes on Aristoph. Frogs 838. I should guess περι]φέρων. δια] looks a shade too short.

(The) smoke is ineffectual and (the) gold is not sulfielt, i.e. his words do not succeed in tarnishing the reputation of the person against whom they are directed. It is natural to compare Norm. 12 Adopty eld purphysics closic Robergo acrossis, dispersion, which I take undoubtedly to mean, 'he has got good men to bring against detractors, water against smoke'. As Plutarch says, fr. 23, 2, 7 the Adoption to the Adoption of the

2433. LABEL

4 I am uncertain whether it is better to put a comma or, with the manuscript, a full stop at the end of this verse.

5 d δ'] αλάθεια (or Αλάθεια) παγκρατής: cf. Bacchyl. fr. 14 ἀνδρών δ' άρεταν coφία τε παγκρατής τ' ἐλέγχει ἀλάθεια, Compare also Bacchyl. xiii 204 seq. and contrast Simon. fr. 76. I take the 'lower loop of β ' (see app. crit.) as the lower right-hand quadrant of θ with the right-hand end of the crossstroke touching its upper extremity.

6 seq. άλλ'] δλίγοις . . . τ]έλος: the meaning required seems clearly to be; it is accorded to few to be consistently virtuous, the main theme of Simon. fr. 5. The form of the sentence recalls Bacchyl. fr. 25 and more distantly Pind. Nem. iv 41 seq. The alternative accentuations appear to indicate a hesitation between έδωκεν άρετάν and έδωκεν άρεταν, in regard to the second of which it may be remarked (i) that the true dialectal vocalization and accentuation would presumably have been dρετήν, and (ii) that dρετάω in Homer means 'prosper', not 'be virtuous'. But to envisage a sentence in which there could have been hesitation between the accusative singular and the genitive plural of άρετή is a less probable hypothesis.

I am in doubt about the subject of εδωκε. ἄναις' Άλάθεια is called by Pindar, fr. 205, άρχὰ μεγάλας doerac, but 'truth' here is used with reference to what is said about a man's character and it does not seem natural to assert that this grants or withholds consistency in virtue. There is, I should judge, no possibility that $\theta[\epsilon \delta c$ (followed by $\epsilon c \tau] \epsilon \lambda \delta c$) was written at the end of l. δ .

όλίγοις, 'few': Pindar prefers παθροι, Bacchylides also παθροι βροτών (θνατών), neither has όλίγοι. 7 The saw of Pittacus. It is remarkable, if ἔμμεν (or ἔμμεναι) is rightly supplied and if this piece is Simonidean, that none of the interlocutors in the Prolagoras called attention to the relevance of this verse to the argument developed in 339 seqq. 8 Or # v]ap . . . #, Pind. Pyth. vi 1, Bacchyl. x 39.

άέκοντα: πάντας δ' έπαίνημι . . . ἔκων ὅςτις ἔρδηι μηδέν αἰςχρόν Simon. fr. 5 (Protag. 345 d). ww: the Doric form to be expected, but it may be noted that the quotations of Simonides (e.g. frr. 5, 12, 36, 58) would lead one to infer that in his mapeldocse the Ionic form µw was found not infrequently, as it sometimes is in that of Pindar and once in that of Bacchylides.

The reference of MIV is to the subject of Eµµev.

8 seq. βιάται κέρδος: φρένα καὶ πυκινάν | κέρδος άνθρώπων βιάται Bacchyl, fr. 1.

dμάχητον; rare (only Soph, Philoct. 198?) for the usual dμαχον,

9 seq. δολοπλίόκου . . . Αφροδίτας: cf. Cμ. ά 1 App., lyr. adesp. 129, 2378, 7.

Pindar and Bacchylides have no compounds of δόλος, Simonides (fr. 43) is credited with δολόμηδες and δολομηχάνωι.

ofcrpoc and its derivatives are applied to any frenzy but not commonly in the best period to that of love, as at Eur. Hipp. 1300 and here.

II . .]. θαλοι: I can make no guess at this adjective. None of the few known ending in -θαλοι or -θηλοι can be reconciled with the room available, the extant traces, or the meaning to be presumed. αίθαλοι seems ruled out.

12 seqq. It is a reasonable conjecture that the general tenor of these verses was: if a man cannot keep a righteous course throughout his life, still, if he is as good as he can be, he may be termed virtuous. The middle stop at the end of l. 13, which might be taken to mark the end of a sentence, will then mark the end of the protasis.

el 8] well suits the space to be inferred from the supplements in Il. 4, 9, 10.

The first hand wrote -voca- (for -voca-), a second added the rough breathing over 0, a third (unless it is the first again) inserted or above the line after be instead of before it and provided a with an acute accent which looks as if it were growing out of his c. & alwood 'his life through' (cf. Soph. Electr. 1024); όclav . . . κέλευθον 'the path of righteousness' (cf. Pind. Nem. viii 35, Bacchyl. x 36 seq.); $\lambda \theta \epsilon i \nu$ may be adequate, if $-\epsilon i \nu$ be admissible for $-\epsilon \nu$, or $\theta \epsilon i \nu$ itself is perhaps not to be ruled out.

ές το δυνατόν 'as far as possible', as e.g. Hdt. iii 24; ές δύναμεν is also said.]oc, on my construction, may be the end of an adjective equivalent to 'good' and δίκαιος, l. 16, the predicate of the apodosis. 15 αγκυλαν: if, as seems not improbable, metaphorically 'not straightforward', a very early instance (if Simonidean) of this sense, though implied, according to one ancient view, in the first part of the Homeric and Hesiodic dykulountrac.

2433. LABEL

A roughly rectangular piece of papyrus about 21 inches wide and 1 inch high inscribed in a hand of the second century. I see no sign of attachment to a roll. For similar objects see 301, 1091, 2396.



Cuμωνιδείων υπ(όμνημα)

I presume that this scrap of papyrus refers to the contents of a manuscript to which it was attached but I can come to no satisfactory conclusion about what these were. It would be expected that a commentary on poems of Simonides would be designated Cιμωνίδου μελών ὑπόμνημα, or perhaps more probably naming the specific class of poem, as Cιμωνίδου (say) Θρήνων ὑπόμνημα. Cιμωνίδεια would naturally be taken to mean 'sayings of', 'passages from' Simonides, or something of this sort. I cannot judge how likely it is that a commentary on such words would have been composed.

2434. COMMENTARY ON LYRIC VERSES (?SIMONIDES)

The first of the following fragments, which alone is of sufficient extent to warrant the expression of an opinion, seem sclearly to contain part of a commentary of considerable amplitude on a lyrical composition. There is no certainty, that I see, that it was choral, not dramatic, lyric. The suggestion that it may have been a composition of Simonides depends on no more than a guess about the interpretation of an incomplete passage which may reasonably be supposed to have contained his name. Not that we should have been much better off, if the authorship were assured. There are enough places, in what is preserved, where there is ambiguity of articulation in respect both of groups of letters and of groups of words, to make attempts to arrive at even the general meaning of what is lost more than ordinarily unhopeful, and even if they were successful, I am doubtful whether more than disjointed members of the poetical text to which the commentator is referring would be recovered. In the most general terms it may be said that the action of mourners over some human sacrifice seems to be what is being explained. The details are consistent with the story of Iphigeneia but insufficient to make it certainly recognizable. The text is written in a fairly small sloping hand, a practised informal uncial with a sprinkling of cursive forms, to be assigned, I suppose, to the late second century. Of the signs used in commentaries to articulate the text only the paragraphus and expecie are found in

15

20

25

frr. x (a)+(b). There seems to have been no occasion for the use of the blank space. found in frr. 4 and 7. The purpose of the δβελός περιεςτυμμένος opposite fr. 1 (a) 3-4 is as obscure here as elsewhere

	Fr. 1 (a)	
]	φητικωκυτο [φητι κωκυτόν[
]	τουτωιοςιμ.[τούτωι δ Cιμφ[νίδης
]	ν ιτοπεριτου[νοιτο περί του[
]	÷ ,νευλογωτη[.ν ∈ὐλόγως η[
;]	, ονεθρηνουν[τον ἐθρήνουν[
3	εοικεν δαιμο[ἔ οικεν δαιμο[ν
]	[].етоіногот.[]	[, .] ετοιμοι οτ [] .ρτο
]	ολονευνημμ[] . ενοι	őλον <i>ευνημμ[εν-</i> ἄν]γένοι-
]	τορητιτητο[]	το βήτις περί το[]
1	τηνεφαζομεν[].ν	την εφαζομεν[].ν
]	τονλαοναυει []ν	τον λαον αὔει.[]ν
]	[].itemijoeva.[].[].eξ	,μτ' ἐπὶ τὸ εναν[].[]. ἐξ-
] αλλαγηιμητριδευπουδεν	αλλαγήι. μητρί δέ ύπ' οὐδενός
] $ανηττηθειηηλυπηαναιρου$	αν ήττηθείη ή λύπη, αναιρου-
] μενωνδετωνπαι[] .οι	μένων δὲ τῶν παί[δων έ]τοῖ-
]μονςτεναζεινφερεταί[]αλ	μον ετενάζειν, φέρεται []ἄλ-
]ληγραφηεμοιδετιςαμφ	λη γραφή· ἐμοὶ δὲ τίς ἀμφα•
]παγυεαφηεαποτηεπροκειμ[πάνυ εαφής ἀπὸ τῆς προκειμ[έ-
]εξηγηςεωςπαρατηρεινδ.[νης] έξηγήςεως. παρατηρεῖν δ.[
]cπεπλαcταιολογοcαυ]ς πέπλαςται δ λόγος αυ
]γαρενμυκαναιτιδαυ]γάρ ἐν Μυκάναιτιδαυ
]ταςευεκωκυτονηκο]τας ενε κωκυτόν ηκο
]πεινοιδεγεκωκυορτες]πεινοι δέ γε κωκύοντες
]πραςςονοτιουχιαναιρ€	έ]πραςςον ὅτι οὐχὶ ἀναιρ∈-
] ληαλλαεπιτιμηιτου]υλη άλλὰ ἐπὶ τιμῆι του
]υτουτοδεαυτοηθικως]υτουτοδε αὐτὸ ἡθικῶς
]εντη[,]αναφωνηςειχρη]εν τῆ[ι] ἀναφωνήςει χρη
] α[] οτικαμφατικέςται] α]το τίς ἄμφατις ἔςται
] .ε .οιβαρειαλ] ε οι βαρειαλαμ
]traces[]traces[

Fr. 1 (a) There is a joint near the left-hand edge of the column I , the start of a stroke rising to right; v acceptable 2 Of of only the bottom left-hand 3 seqq. See addendum 3 vo: of o only the base arc of the left-hand side 5 Of the left-hand part of the cross-stroke has vanished. perhaps on or cov, but either anomalous 7]., perhaps the right-hand stroke of υ, but ν not impossible [, the but y less probable left-hand side of an ellipse, off the line Perhaps]a but the letter is represented only by a short stroke rising to right, nearly level with the top of ρ 9]., traces on the line followed by the lower part of an upright descending into ν , 1. 10. Probably ι or ρ After a blank space sufficient for one letter, a trace level with the tops of the letters II a damaged, but not, I think, 6 [], the start of a stroke rising to right 12 ,: perhaps a single q acceptable, though the top of the first upright appears to lean unusually far over to right], a dot on the line], the top of a tall 17 dars is compatible with the ink, though of 70 only the extreme lower ends upright; i likely remain, but there follow three sloping strokes, a short one, ascending to right from the line, presumably part of a letter, between two longer and parallel, the upper in the interlinear space, the lower resembling the symbol for err. 19 [], apparently the lower left-hand are of a circle touching 8 25 by represented only by the right-hand stroke, though part of the left-hand ought to be visible. It may be concealed by the tail of ρ in I. 24 28], a trace of a nearly horizontal stroke touching the top of the loop of α I am not sure whether there is not room for ι between α and]7 29 Before « the right-hand end of the cross-stroke of γ, τ, or the like, after « prima facie γ but perhaps τ or even cintended 44 represented only by the bottom of the loop of a and the top of a tall a

> Fr. 1 (b) δαιμί $\epsilon \pi \epsilon \iota$] cθa.[

Fr. I (b) From the general appearance of the back I think it likely that this scrap contains the beginnings of lines of the same column as fr. 1 (a). This hypothesis could not be verified by means of cross-fibres, since the right-hand edge would coincide with the joint in fr. r (a) mentioned above. For a suggestion about its relation to fr. x (a) see the commentary on fr. x (a)

4 ..., the lower left-hand arc of a circle compatible with α, ο, ω, followed by the lower end of a stroke descending well below the line 5 Before a the lower end of a stroke descending from left; after a the lower end of an upright descending nearly into the next line, at an interval suggesting ϕ or ψ rather than ι or ρ 6 f a slightly concave upright, perhaps κ 8 f the edge of an upright stroke, perhaps slightly convex

Fr. 1 (a) 1 The paragraphus must be supposed to indicate a stop within the line. Since it is not followed by ἐκθεαις, as in fr. 1 (b) 4 seq., it does not indicate a new lemma, and the repetition at intervals throughout ll. 1-28 of the same words or ideas makes it reasonably certain that these lines are a comment on a single lemma, which must have been of considerable extent to accommodate the scraps of verse quoted and the verses paraphrased.

2 I do not think it need be doubted that the name of Simonides is to be recognized. That it occurred in the nominative is less certain, but if so, there is a fair chance that the commentator is referring to the author of the piece on which he is commenting. For instance, the general sense might be: in so writing Simonides could be referring to such-and-such a practice (say, averagellows of agring). But it is not difficult to think of other possibilities.

7 seq. Perhaps γ]èρ τό δλον 'the sense' or 'the point' of a portion of the text, as frequently in commentaries. συσάπτων also frequent in commentaries, 'to take one thing with another', 'to join in sense one word or ohrase with another'.

II Acts 264. [can hardly be other than a part of the lemma, or at least a paraphrase using words from the lemma, but how it came in does not appear from the paraphrase in 13 seqq. I call attention to the end of 1. 21, -c3cu, and the mysterious [raceve in 1. 22 without being able to

guess whether they have any relevance.

12 seq. Apparently ἐπὶ τὸ ἐναι⟨τίον . . . ἐξαλλαγῆι. I suspect that ἢ το ἐπὶ τὸ ἐναι⟨τίον . . . ἐξαλλαγῆν sintended, but can offer no supplement to recommend it. Presumably what would

have been meant is that something was conveyed in terms of its opposite.

15 seq. érolµov (sc. ècri) creváζεω, though a construction found in prose, looks to me here as

if it had been picked up from the lemma.

16 seqq. I suppose: féperes de sal dèle yaodé 'n variant reading is found'... wéw cadèé de d'fe processépe éképyréceur 'cauligu comprehensible in the light of the present exposition'. Of the alternative readings a part of one is in l. 28 de Éuβeure écrus, the other, in l. 17, appears to differ in ending with (erc) instead of creas and perhaps also in having a different ending to the word beginning with dadés. There is no particular reason to suppose that it further-differed in having 'quò 8 d're intend of rie...; El tit imay have done so.

19 seq. I suppose something like: παρατηρεῖν δὲ δεῖ ὅτι ζ ⟩ως πέπλασται ὁ λόγος, 'it must be observed that the sentence has been given a . . . form'. Perhaps, on comparison with l. 25, ἡθικόο πέπλασται.

21 seq. bs Mucásucokou] . . . 'pucure wower'es at least, and perhaps more on either side, must be taken to be elements of the lemma. In !pucces I can recognize nothing but cefe, the third person singular of the sorist—the context seems to make the present imperative unsuitable—of cedu, but that car'e securies is a possible expression 'sent out a violent wailing', I cannot, on the strength of such evidence as I have been able to find, believe. [I judge LSJ to have misinterpreted &cieves both in Simono. fr. 29 and Pratin. fr. 5.]

23 seqq. I take the articulation to be prev. of $\delta\ell\gamma\epsilon$... The wailers were acting as they were because.... If I am right in placing fr. 1 (b) to the left of ll. 26 seqq., the resulting text runs as

Of this there might be made: on only deadprace faulty about one to Samperlow. rotors of abril of the dearly value or the absolute to produce ..., ... because it is not a killing of no consequence but done to honour a divine being. This too the poet has described expressively by the use of the exclamation ... (spin 18) ric disperse terns; But, among other difficulties, I am at a loss to account for the word or words between the supposed projectore and ric and to attach any meaning, or indeed any derivation, to the noun dephane. That it should be equated with dra-debrace, even if there were any ordefun, which there is not, is out of the question.

29 seq.], $\epsilon \tau o: \beta a \rho \epsilon t a \lambda a \lambda a \psi$ would be a further consequence of the combination of the two fragments, not unattractive, though the metaphorical use of $\lambda a \bar{\iota} \lambda a \psi$ appears otherwise not to be attested in an early writer.

[Addendum to fr. r (a) 3-7 and fr. 2. In the course of revision I have found the attachment of these. Fr. r (a) 3 seqq. now run:

and fr. 2 becomes a vacant number.

I think I must now accept creve[ζ]e[ω in l. 7, though both c before and ε after the τ are anomalous in appearance.]

Fr. 2 The right-hand side of Il. 3-4 and l. 5

x A small loop, open upwards, on the line, followed by the start of a stroke rising to right a After ρ the foot of an upright 5]., the top of an upright, followed by traces suggesting a loop open to right

Frr. 4-7, though apparently written by the same copyist as frr. 1-3, display easily apprehished differences from those and from one another. In frr. 4-5 the writing is slightly thicker, larger, and looser than in frr. 1-3, 6. Frr. 5-7 have a second a sa well as the V-shaped letter used consistently in fr. 1. There are other slight variations more easily seen (v. facs.) than described. There is no guarantee that all are from one MS.

Fr. 6
.
],[
],ovrw[
],ovre[
],ovre[
]vpvxop[
]avap[
],[

Fr. 6. The lines are slightly wider apart a 1, the right-hand end of a cross-strole slightly above the tops of the letters, neither γ , τ , nor a paragraphus suggested 4, 1, the right-hand edge of an upright γ A small interlinear letter or letters, β floots like one possibility

Fr. 7 2], a slightly convex upright, r acceptable, r perhaps not ruled out
line appearantly the left-hand end of a loop, perhaps a 6], r or r

Fr. 7 Ll. 4 seq. appear to contain a variant reading παραλλακ(ον, παρα μακ(κον). But the scansion is not the same in both and the appearance may well be illusory.

TO SHALL

Fr. 4

]uxas.[
].ypap[
]apopua.[
]ppetyne[
5
].ev{
]uuya.[
]pauvo[
].ovrr.[
]ohovocs.[

Fr. 41 . [, on the line apparently the left-hand tip of a loop as of a 2], a trace level with trops of the letters 3 . [, a trace just off the line 5], a dot on the line 6 . [, a stroke leaning to right, perhaps likeliest, but ν not ruled out 8], be lower part of a stroke descending from left, presumably λ but thicker than usual and otherwise anomalous [, a slightly concave upright; $\rho_{\rm t}$, and other letters possible

Fr. 5.2]., on the line a hook open to right, e.g. ϵ_r c, followed by the start of a stroke rising to right, possibly μ_r , in which case no whole letter is missing 5], the right-hand end of a cross-stroke touched the end of the control of r. If the start of a stroke rising to right end to the end of the end o

2435. ACTA ALEXANDRINGRUM?

14.5×26 cm.

Early first century Plates

The recto of this papyrus contains one complete column of writing and traces of a succeeding one, and is in a fairly legible condition except at three places where it has been folded horizontally in antiquity. Initial letters and sometimes the last few letters of lines are lost. The hand is a medium-sized, rather roughly formed, capital, midway in style between cursive and literary. Characteristic letters are a, e, k, \mu, \xi, \alpha, \tau. The two strokes from which κ is formed often do not touch, μ is deep and made in three strokes, ϵ is written with a forward slant, usually in two bold half-ellipses; like α it forms a ligature with ν readily paralleled in documents of the early first century A.D. (e.g. P. Merton 8 of A.D. 3). Among dated parallels for the hand one may cite BGU 1114 of 5 B.C. (plate in New Pal. Soc. i 176), PSI 1099 of 5 B.C. (Norsa, Scritt. Doc. i 10), 744 of 1 B.C. (Greece and Rome xxi (1952), Pl. 124), and P. Lond. 2552 of A.D. 5/6 (New Pal. Soc. ii 136a). The hand should be assigned to the first part of the first century A.D. It is certainly not later than A.D. 50, and is no doubt almost contemporary with the events narrated which belong to A.D. 18/10. In view of the subject-matter it is interesting to note a general similarity in character between this handwriting and that of PSI 1160. The scribe marks punctuation usually by a space in the line, probably coupled with a marginal paragraphus (so 1. 3); once (l. 5) he uses a middle stop. He does not write hiatus (ll. 1, 4, 17), but is capricious in the insertion of adscript. Vowel confusions and itacistic errors abound, and the scribe frequently admits vulgar intrusive ι (e.g. ψηφίσμαται, neuter plural) and other vulgar spellings, and makes occasional grammatical errors. Though it is written with much less care, the verso is probably the work of the same scribe. The forms of letters such as a. e. & are the same, and the same characteristic errors such as unphopara recur. The copying is even more slipshod than on the recto, and a number of passages can only be understood with the help of emendation. Recovery of the text on the verso is in any case more difficult than that of the recto. The vertical fibres are badly distorted, there are patches of discoloration, and the ink is much faded; and loss of a strip on the left means that about 5-6 initial letters are missing throughout the single surviving column.

The contents of the recto are occupied with a speech, punctuated by applause, made-by an unmamed imperator to the citizens of Alexandria. After receiving two honorary decrees from the exceptes, he requests his audience to postpone its cheering until his investigations are concluded. He then explains that he has been sent by his father to settle the overseas provinces: though his travels entail some personal cost to himself, above all by separating him from his family, the hardships are compensated by the opportunity of seeing the dazzling city of Alexandria and by the warmth of his reception.

The choice for the identity of the unnamed imperator lies between two persons only: Gaius.Caesar, son of Agrippa, natural grandson and also adopted son of Augustus,

and Germanicus Caesar, son of Nero Claudius Drusus and nephew of the emperor Tiberius, who had adopted him as son in A.D. 5 on the orders of Augustus. Both these two men received special powers direct from the emperor, and both were entrusted with a mission to the East, the former in z B.C. when on the way to Syria, the latter in A.D. 18, when he passed the winter in Egypt. Both fulfil the family conditions-they possess those relatives from whose embrace they were torn (l. 12): for Gaius Caesar the father would be Augustus, the grandmother Livia, mother Iulia, brothers and sisters Lucius, Iulia, Agrippina (the future wife of Germanicus). Agrippa Postumus; in the case of Germanicus, the father would be Tiberius, grandmother Livia, mother Antonia minor, brother and sister Livilla and Claudius (the future emperor). But in the case of Gaius Caesar no children are known, and indeed it is impossible that there should have been any, for Gaius was not married until the very moment of his departure for the East, three months or so before his arrival in Alexandria. But Germanicus already had a numerous family: Nero, Drusus, Gaius (the future emperor), Agrippa, Drusilla, Livilla (born on his travels in A.D. 18). Moreover, his wife, the elder Agrippina, accompanied him on this voyage to the East, as appears from the narrative in Tac. Ann. ii 72, and this fact agrees with the absence of the word youands in our text. Equally in favour of Germanicus is the appeal in 1, 22 to 'the services of my grandfather Augustus and my father': it is hardly conceivable that Gaius could have spoken of Augustus in this way. The only possible conclusion is that the imperator is Germanicus Caesar.

Apart from giving what is no doubt the correct official designation of Germanicus' command (Il. 9-10 note), the papyrus furnishes a lively picture of Germanicus' personality and an interesting commentary on Tac. Ann. ii 59. Germanicus' Egyptian visit has already left a mark among the papyri in an ostracon dated 26th Jan. A.D. 19 (W. Chr. 413), a receipt for requisitions made in preparation for his visit to the Thebaid, and in two decrees issued by him surviving in a well-known Berlin Papyrus (SB Berlin 1911, 794 f.), in one of which he forbids government officers to make requisitions in his name, while in the second he refuses to accept divine honours. The new text seems to be an account of the very moment of his arrival in Alexandria. He is given two decrees, no doubt passed by the Greek gerousia of the city; he asks for applause to be postponed till he has answered the questions put to him, and explains the nature of his mission. It never occurs to him that he has no right to enter Egypt, indeed he seems to think that the very terms of his special command require him to come; in the papyrus this explanation has a sincerer ring than Tacitus' words cura provinciae praetendehatur would suggest. But then Tacitus' main purpose was to exploit the contrast between the grizzled, dissimulating emperor, aware of all the arcana imperii, and his headstrong but winsome nephew. Germanicus is certainly presented as attractive and straightforward in the papyrus. The monotonous repetition of his πρῶτον μέν seems to indicate that he is improvising his speech. Perhaps he did not foresee the warmth of his reception and had no reply prepared. Certainly the 104

reference to the hardships of travelling and family separation reads oddly coming from the victor of the German campaigns, a man now in his thirties. But he knew well how to please his audience by praising their famous city, and above all their founder, and by hinting at the community of interest between the Alexandrians and the imperial house. In a genuine surge of emotion he seems not to have maintained that reserved and distant attitude that was to be expected of a Roman and kinsman of the Emperor. As for his welcome, it is not the mob alone that cheers him: the reception committee includes the exegetes, the principal magistrate of the Greek community. and the members of some body that can pass honorary decrees.

The text on the verso is also intimately connected with the relations between Rome-and-Alexandria. It offers in correct official form the minutes of an audience before Augustus in Rome (that is, at a date prior to the events recorded on the recto) given to ambassadors from Alexandria. The single surviving column opens with what appears to be a file reference, and the protocol recording the date and place of the audience, and those who sat in consilium with Augustus, namely of the imperial house Tiberius Caesar and Drusus, Tiberius' son, and six other named persons. Their names are not fully recoverable, but five of them seem to be unknown. Then a certain Alexander, presumably the first speaker for the delegation, presented decrees and spoke, perhaps doing no more than conciliating the audience's goodwill; he is followed by a second speaker, Timoxenus, who makes some request of the emperor, the nature of which can only be guessed at, and then the text breaks off.

The date, given as the 42nd regnal year of Augustus (= A.D. 12/13), can perhaps be narrowed down to the months between 1st Jan. and 29th Aug. A.D. 13. Had it been autumn A.D. 12 Germanicus, both as consul and as third family member of the council. would have been expected to be present, while in 13 he was away in Gaul. The body that gives the audience can no doubt be regarded as in some sense a committee of the Senate, and its meeting place is recorded for other embassies and indeed is probably that specified for the Senate itself in the tabula Hebana (Il. 3x-32 n.). Perhaps it is not going too far to see in the present body the select council of 20 which Dio Cassius lvi 28 says was organized by Augustus in the year A.D. 12 to help relieve the strain on the 74-year-old emperor. Its members consisted of Augustus himself. Tiberius, Tiberius' own son Drusus and his adopted son Germanicus, the consuls and consuls designate, the total being made up by co-opting other senators. Germanicus, as already remarked, is absent from the council recorded in the papyrus, in which also it does not seem possible to trace the names of the consuls and consuls designate. But it is interesting to note that of the two names that can be identified, one Valerius Messalinus might be described as an intimate of Tiberius, the other had a sister or daughter who was very friendly with Livia and a daughter or granddaughter who was the first wife of the Emperor Claudius (IL, 36, 39 notes). The presence of these persons lends some plausibility to the view that one purpose of the consilium was to facilitate the transfer of power from Augustus to Tiberius.

What the Alexandrian envoys said is more difficult to elucidate in view of the tattered text. A hint towards its interpretation can perhaps be found in Claudius' famous letter to the Alexandrians. The structure of his reply reveals the diplomatic way in which the Alexandrian deputation of eleven persons broached its task. First it presented a decree, then the delegates 'discoursed at length on the city, directing attention to the goodwill stored up by the emperor towards them'. Next the delegates requested Claudius' acceptance of a number of honours, some of them explicitly recognizing his divinity. Only then did they come really to the point that lay nearest their hearts; especially the request for a city council. In the scene in our text nearly thirty years earlier things seem to have taken a similar course. The first speaker presents the decrees, and aims to secure the emperor's goodwill, but does not go beyond generalities. The second makes a request, which A. Momigliano suggests may well be permission to take some step forward in promoting the imperial cult in Alexandria. The suggestion is confirmed by analogy with Claudius' letter, and satisfies the antithesis of Timoxenus 'What you have granted to other persons, such a grant we ask you to make today to your Alexandrian subjects'; and it seems to suit the term προσκυνήσασαν. What is it, then, that Augustus interrupts to say he has seen? Possibly it might be the city of Alexandria itself, which as Octavian he had entered triumphantly more than forty years earlier. Momigliano suggests that the 'victory' of l. 51 might be a statue of Victoria Augusta, perhaps erected in Alexandria at that very time.

The text breaks and it cannot be discovered whether this was all that the Alexandrian delegation wanted. Yet it is not at all unlikely that the delegation went on to make more serious requests. Only two speakers have taken the floor so far, and a request for a city council, a βουλή, would supply a motive for the delegation's visit more solid and plausible than the payment of a few compliments: indeed, even if the delegation had come primarily to congratulate Livia and Tiberius (a motive that might be inferred from Il. 45-46), it might have proposed a serious end for itself as well. If so there are possibilities of an interesting rapprochement between this text and PSI 1160. Speculation on the personalities among the delegates cannot bring any certainty. Timoxenus is unknown from other sources. But one famous Alexandrian of this period called Alexander is known, the rich Jew called the 'alabarch', man of business to both Herod, Agrippa, and to women of the imperial house, and brother of Philo. No one was more likely than he to be bersong grata; and if he is in fact the first speaker, a vision is conjured up of a society in Alexandria in which Jew and Greek are not yet at each other's throats. No doubt one would not expect to find a Jew participating in an embassy, the main business of which was to extend the bounds of the imperial cult. But this objection would not be a fatal one if the embassy's object went deeper. The suggested identification, however, can be no more than a possibility (l. 41 n.).

An important question remains unanswered: do these scraps of papyrus represent

a merely private piece of reportage or were they intended to have a wider circulation and a political purpose? And if the latter alternative is correct, to what class of literature should they be assigned? There are two lines of argument which suggest that this text is more than a private individual's copy. The first is based on the use of recto and verso of the same roll to carry material relating to the same theme, the relationship of Alexandria and Rome. The text on the recto contained at least three columns (it begins in the middle of the narrative, and part of a following column can be glimpsed) and may well have been more extensive; the speeches on the verso are reported at quite a generous length. As has been seen, the scribe in both cases is probably the same; and some at least of his errors seem to be those made in carelessly copying an exemplar. The second line of argument draws on the apparent analogy between the text on the verso and the so-called Acta Alexandrinorum of later date: the reason for thinking of these as a kind of pamphlet literature which passed from hand to hand in clandestine circulation is that specimens of them concerning different episodes in the relations between Rome and Alexandria have been found in many different places.

We know of one¹ similar text to that on the recto, namely P. Fouad 8, which recounted a visit paid to Alexandria by Vespasian after his nomination to the Empire. and his reception in the Hippodrome by the prefect Ti. Iulius Alexander. It seems as though the detailed recital of visits to Alexandria by great personages, such as members of the imperial house, might form one favoured theme of political pamphleteering; one might call this type the literature of supervisuos, 'public appearances' to use a term employed by Germanicus himself, when in one of his edicts he threatens that he will have to refrain from dudanquol if the people insists on treating him as a divinity. Though the text seems to be a straightforward piece of journalistic reporting. a certain editorial supervision has been exercised, if only in the insertion of notes of applause;2 it is not clear, for instance, what remarks of Germanicus called for a burst of cheers at 1, 24. It is worth noting that Claudius' allusion in his letter to Germanicus' frank addresses in Egypt was taken by the first editor to imply definite speeches still on record. For the text on the verso two lines of ancestors may be traced; the first, somewhat remotely may be seen in Hellenistic conflations περί πρεσβειών; one such is recorded among the catalogue of works of Demetrius of Phalerum, Diog, Laert, v 80 (see H. Bloch on P. Col. Zenon ii 60). A second and more immediate ancestor is documentary record. The detailed accuracy of protocol in this text emerges even out of careless copying and vulgar Greek, and is fully confirmed by comparison with known documents. No doubt an official might have access to Roman records (Claudius' well-known letter was circulated for public display) or a prominent Alexandrian to the minutes made by the Alexandrian delegation for its own use (it was probably an

Alexandrian citizen who carried this copy to Oxyrhynchus). But such texts were not valued as documents for their own sake: they were valued for their promotion of a political ideal.

The point, however, of greatest interest in our texts is that they are practically contemporary with the events they describe. The latest acceptable dates for these texts, as has been already seen, is A.D. 50; and on palaeographical grounds one is tempted to put them quite close to Germanicus' visit. Here again these texts seem to be analogous to the Acta Alexandrinorum. If they do belong to that class of literature, they supply a concrete example on which to base the view already ably argued by H. Musurillo in his collection of the Acta that the latter were originally written at the same time as the events they describe, even though our surviving copies are of later date. If they do not belong to the Acta literature as such, they might still have formed a model for them. One difference, that of tone, is readily apparent: the Acta are anti-imperial and deal in trial scenes, not embassies, martyrdoms rather than exchanges of courtesies. In our texts, the relation between the two sides seems still to be friendly or at least neutral: there has been no break yet. Whether the possibility of a worsening of such relations, such as seemed imminent after the Jewish pogrom in Alexandria under Gaius, and the desire either to encourage or to prevent a break is the occasion for compiling and circulating the present text must remain a matter for speculation.

Recto

1.1

[ο] εξηγητης επεδωκ αυτω αυτοκρατωρι αμφο[τερα] ο αυτοκρατωρ εγωι πεμφθ[ει]ς τα ψηφισμαται [υπο του] τ [α]τρος ανδρες Αλενξανδρεις [οι] οχλοι εφωνησαν ουα κυρι επ αγαθωι [δ]εξηι των αγαθων ο αυτοκρατωρ· περι πολλου ανδρες Αλεξαν[δρεις] [μεν ουν] ποιησαμενοι [δ]ιαλεχθηναι με υμειν ανασχεσθε ιν σταν επιτελε-[σ]ω τα προς εκασται των επισζητουμενων τοτε επι-[σ]ημανησθαι εγω πεμφθεις ως εφη(ν) υπο του πατρος [ε]πι το καταστησασθαι ταις περαν θαλασης επαρχιας [ε] γων γαλεποτατον προσταγμα προτον μεν δια τον πλοιν καν δια το απεσπασθαι πατρος και μαμμης [κ]αι μητρος και αδελφων και τεκνων και οικιων []

¹ G. Braunecker has recently identified the proem of Vespasian's speech on this occasion in a Vienna papyrus, an even closer parallel to our recto text.

2 Pointed out to me by N. Lewis.

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προκιμέν... [..προ]σταγμα τον.[.].ον.η[....]
            [.]κοντητον[.].[.]σπασαμην το οικιον πολυμ[.....]
            [κ] αινην δε θαλασαν ειναι προτον μεν ειδω την η με-]
            τ εραν πολιν
                                   οι [οχ]λοι εφωνησαν επ αναθωι
            [αυ] τοκρατωρ ηδη δε ηγησαμενος αυτην ειν αι]
            [λ]αμπροτατον θεαμαι το μεν προτον δια τ[ον]
            [η]ρωα και κτια την προς τον κυνη τι εστιν ο[φ]ει[λημα]
            [το]ις των αυτ[ων] αντεχωμενοις επιτα δια τας ευε[ρ-]
            γε αιας τας εμου παππου Σεβαστου και πατρος εστιν
            [. ] τησεις ως οιμιν προς εμε δικαιον και σιοπω μεν ο(υ)ν
            [οι οχλ]οι εφωνησα(ν) ιο ζωης επι πλιον ο αυτοκρατωρ
            [α] οιδ εκα[α]τος εμεμνημην δε και ως ταυτα πολλα-
            [πλ]ασειονα τεθησαυρισμέναι εν ταις υμετεραις
            [ευ]χαις ευρου εγραφη μεν γαρ ψηφισμαται
            [εν τιμαι συνηλεγμενών και ολιγών ανδρών [
   Col. ii, Opp. 1, 23 о ав/тократию
                                           Opp. 1, 27 . . . [
   Ι Ι. αὐτοκράτορι
                     2 Ι. ψηφίσματα, έγώ
                                           3 l. Άλεξανδρείς
                                                               8 Ι. έκαστα, ἐπιζητουμένων,
ἐπισημάνησθε
                 το 1. τάς, θαλάσσης
                                      ΙΙ 1. χαλεπώτατον, πρώτον
                                                                  13 I. olkelow
olkelov
             τό 1. θάλασσαν ένα πρώτον, έδω, υμετέραν
                                                       19 l. θέαμα, πρώτον; in τό, o altered
from a
             20 1. κοινή
                            21 1. αντεχομένοις έπειτα
                                                        23 1. σιωπώ
                                                                         24 l, lo, mhelov
26 Ι. τεθησαυρισμένα
                      27 Ι. ψηφίσματα
                                         28 Ι, έρτιμα, συνειλεγμένων
Verso
            [τομ(ου)..] κ[ο]λ(ληματος) π ετο[υ]ς μβ Καισαρος
            [....] ,δ ωρας θ εκαθισεν ο Σε-
            [βαστος] εν τωι του Απολλωνος ιερω
            εν τη Ρωμαική βυβλιοθήκηι και δι-
            [ηκουσ]εν των πρεσβευτων (των) Αλεξαν-
            [δρεων] συνκαθημενού αυτώι Τιβ[ε]ριου
           [Καισαρ]ος και Δ[ρ]ουσου του Καισαρος
            [και Ουα]λ[ε]ριου Μεσσαλινου Κυρβινου
            [.....]υ και Τι...[..]ος Δεν[..]ου. στορος
            [......]ου Μα[σ]ω[νι]ου Τιτου .....ινου
            [......]ωγος Μαρκ[ο]υ Αυηδιου Οργζολ)ανιου
            [.....]σιανου Τ.δ... ανεδωκεν τα
```

[ψηφισ]μαται Αλεξα[νδ]ρος και ειπεν

	[]ειας π<ρ>οεπεμψε με η πολεις
	[]οντα τηςισης παραστησαζιζ σοι
	[]ην και αγαδί[δο]ναι ται ψηφισμαται
45	[]ενπο[]νον δε και Λιβιας
-	[] $\kappa a_{\delta} [T_{\delta} \beta_{\delta}] \rho_{\delta} \rho_{\delta} (?) [K_{\alpha i \sigma}] a[\rho \sigma]_{\delta} \delta_{\delta} []$
	[]δ[.]ακο[15]ρ[]ας
	[το]σαυται αλλκεχαιου
	[πρεσβ]ευτων μεταξυ δε ου το[.][]
50	[]ς ων δικαι[ε]γνωκας αξιου-
50	[]α σεε.θης τη νικη .ισας ελ-
	[]σ) ο Σεβαστος ειδεν αυτην
	[ε]π αγαθωι επ αγαθωι μετα δε
	[ταυτ ειπε] Τιμοξενος ρητωρ οσην και τοις
55	[] στοις ψ[.]οιοις παραχησις ουδεγ
00	[]ευ.ομ[κ]υριε Σεβαστε τοσαυ-
	[την και] τοις [σ]ο[ις] Α[λ]εξανδρευσι δεομε-
	[θα πα]ρασχε[ιν] σημερον λογω γαρ υμεις
	[ικετε]ψσαντες παρεσμεν το δ αληθος
бо	[]απασι α σπουδην την συνιεροτατην
	[τυχην] προσκυνησασαν ετυγχανε[[ιν]] οι δε μελ
	Control of the contro

The exegetes: 'I have given the imperator himself both the decrees.' The imperator: 'I who was sent by my father, men of Alexandria...' The crowd called out
'Hurrahl Lord Good luck! You will gain blessings!' The imperator: 'You, men of
Alexandria, who have set great store by my addressing you, wait till I have completed
my answers to each of your questions before applauding. I, who was sent by my
father, as I said, to regulate the provinces overseas, a difficult assignment, in the first
place because of the sea voyage, and then because it has torn me from the embrace of
my father and grandmother and mother and brothers and sisters and children and
intimate friends... the aforesaid assignment...

a new sea in order in the first place to see your city...' The crowd called out: 'Good luck!' The imperator: 'Even before now I thought it to be a dazzling spectacle, in the first place because of the hero who is your founder, to whom a common debt is due from those who have the same aspirations, in the second place because of the good offices rendered by [or, to] my grandfather Augustus and my father... as is right in your case towards me. And I do not speak...' The crowd called out 'Bravo, may you live all the longer.' The imperator: '[I do not speak] of what everyone knows, but I do remember how I have found your greetings multiplied through

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being stored in your hearts. For honorary decrees can be drawn up in sessions of a few men but . . .'

ll. 29—[Roll no.] column 80. Year 42 of Caesar, [month]. 4, 9th hour. Augustus took his seat in the temple of Apollo in the Roman library and gave audience to the ambassadors from Alexandria. There sat with him Tiberius Caesar, Drusus son of Caesar, Valerius Messalinus Coruinus and [five other names, including that of Marcus Auidius Org(ol)anius]. Alexander delivered the decrees and spoke: '... my city has sent me on a mission to . . . to offer to you . . . and to hand over their decrees ... and praise of Liuia ... [and of Tiberius Caesar?] ... ambassadors ... the victory." Augustus: 'I have seen it.' [Shouts of] 'Good luck, good luck.' Then Timoxenus, orator, spoke: 'Such a . . . as you have granted, lord Augustus, to . . . who . . ., such a grant we ask you to make today to your Alexandrian subjects. In appearance we are here as your suppliants; but in truth [our city with full enthusiasm is paying worship to your most sacred Fortune] . . .

I At left hand side of top margin, foot of a tall letter, e.g. ι or ρ , possibly a column number.

δ έξηγητής: the role of the εξηγητής as spokesman for the community seems to justify Oertel's view, Die Liturgie 325 seqq., that he originally presided over the non-autonomous city administration. Cf., however, P. Jouguet, Vie munic. 292 seqq.; Grenfell and Hunt on 1412, 1-3.

Normally no punctuation is marked after the indication of the speaker, only at the end of the

statement: but cf. the middle point after αὐτοκράτωρ in l. 5. ἀμφο[τερα]: read by C. E. Hajistephanou.

2 ψηφίσματα: cf. P. Lond. 1912, 20; infra ll. 27-28, 41. The only body whose decrees these can be is the Greek gerousia, on which cf. P. Ryl. 599 introd.

4 οἱ ὄχλοι ἐφώνησαν: the parallel with (organized) popular interruptions in the Gospel narratives (Matt. xxvii 15-26; Mark xv 7-15; Luke xxiii 13-25) is very close. Matthew, Luke, and Acts also commonly use the plural of 8x00 (cf. Bauer, Worterb. z. N.T. s.v. 1); odd = uah, here presumably of admiration or congratulation. The earliest example cited in LSJ is Mark xv 29 (ironical), then in Arrian of admiration.

8 ἐπισζητουμένων: cf. Mayser, Grammatik 1, i, p. 210 for Ptolemaic parallels for ζ written

10 [ε]πί τὸ καταστήσασθαι κτλ: missus ad constituendas transmarinas provincias. Tac., Ann. ii 43 thus defines the command; tunc decreto patrum permissae Germanico provinciae quae mari dividuntur, maiusque imperium, quoquo adisset, quam lis qui sorte aut missu principis obtinerent.' Germanicus clearly treats Foynt as an exacela - provincia, Tiberius did not.

14 and 15 [.]κοντητον can hardly be articulated except as -κοντ' (verbal, with τὸν of previous

line) ήτ(τ)ον; then απιεσπασάμην, or less probably [ή]σπασάμην.

20 πρὸς τόν: τ of τόν (i.e. article for relative) is represented by only a slight horizontal, which, however, seems to be more than an extension of the last stroke of the preceding s. I owe the reading κυνη τι to H. C. Youtie, who persuaded me that there is a horizontal bar joining the two uprights and curve of the letter or letters after v, and that therefore **wwwort ('in Cynic fashion') cannot be read. of φκί[λημα], though it suits the traces, is exempli gratia only. On this restoration Germanicus leaves a deliberate ambiguity as to whether he is associating only himself, or the whole populace of Alexandria, with the aspirations of Alexander. Germanicus shares with Octavian two of the three reasons why the latter released the Alexandrians from blame in 30 B.C.: πρώτου μέν διὰ τὸν κτίστην Μλίξανδρον, δεύτερον δε της πόλεως θαυμάζων το κάλλος, τρίτον δ' Αρείφ τῷ έταίρφ χαριζόμενος, Plut.

21 ras everyeolas: P. Lond. 1912, 21 seqq. might suggest that the ambiguity in the genitive (services done to or done by) was deliberately intended.

23 The subject of the verb coris is presumably concealed in the opening of the line, but the neuter

δίκαιον seems to forbid a feminine abstract in -ησις. ὡς ἄμην perhaps rather than ὡς οἰμαι; less probably ίσως ὑμῖν. ο<υ>ν: o has a curved tail, as if ligatured with ι:

24 The i of io is concealed by a fold.

29 κ[ο]λ(λήματος): the reading is very uncertain. 30 Before δ, either κ (i.e. κδ = 24th) or η as ending of Month name (e.g. [Mecoph). For eκάθισεν. cf. Wilcken, Chr. 14 i 16.

31 er του του Απόλλουνος ερρφ: it is uncertain what preposition should be restored at the beginning of L 32. It must be short since the number of initial letters lost averages five. For the temple of the Palatine Apollo dedicated by Octavian in 28 B.C. see in general Platner-Ashby, Top. Dictionary of Ancient Rome 16-17 and ibid. 84 for its libraries. The two Jewish embassies of 4 B.C. were received there, Josephus BJ ii 6, 1 and Antiq. xvii 11, 1. The tabula Hebana lays down that imagines are to be erected in Palatio in porticu quae est ad Apollinis in eo templo in quo senatus haberi solet', and H. M. Last (JRS xliii (1953) 27-29) interprets this, in connexion with Propertius ii 31, to mean a portico outside the temple, where there was a notable statue of Apollo. Whatever the preposition to be restored in l. 32, the 'Roman library' seems here to be subsumed under the temple.

32 δι ήκουσ sy: supplemented by A. D. Nock. Cf. Acta Apost. 23, 35, and Preisigke, WB. 34 συνκαθημένου: there is not room to read -ων, nor do the traces resemble these letters.

35 Tiberius was adopted by Augustus in A.D. 4. After that date the usual style for his son Drusus is Drusus Iulius Ti. f. Aug. n. Caesar. But the style in the text is not wrong.

36 Valerius Messalinus Coruinus, PIR iii, Valerius 93, consul 2 B.C., governor of Illyricum A.D. 6, received ornamenta triumphalia and shared in Tiberius' triumph. At the time of Tiberius' accession he proposed that the oath of loyalty to Tiberius should be taken annually, Tac. Ann. i 8. He is the son of the famous Messala Coruinus, cos. 30 B.C., from whom he derives his second cognomen. On his death his brother M. Aurelius Cotta Maximus, cos. 20, took over the cognomen Messallinus.

37 It might be just possible to read Toff polov 4 of, but this leaves an awkward initial restoration, an uncommon praenomen for a senator, and a difficult short nomen beginning with Den. For cognomen R. Syme suggests Pastor or Tutor. Japropes might be read at the end, but the preceding traces are not easy to reconcile with Π ; the letter before $\tau o \rho o s$ might also be v.

38 The supplement Ma[] of [] ov is due to Syme. For the Masonii cf. CIL xi 4487-9. Apparently this senator had no cognomen. The praenomen Titus of the following name is quite clear. The nomen might be divined as $A \iota \beta_i \rho \sigma \mu \nu \nu$ (with $A \circ \nu A$ as alternatives for A, θ or μ for β): the cognomen is presumably one of the numerous ones in -o.

39 Mapa(a)v Abnolov 'Opy(a) aviov: the nomen is presumably Auidius, though Auedius is possible. For the cognomen, though Orcanius (cf. Orca, cognomen of a Caesarian senator, Cic. ad fam. xiii 4) is possible, it has seemed preferable to follow a suggestion of Momigliano's, and treat it as error for Orgolanius - Urgulanius, since that will make of this unknown a link between certain prominent known personalities. The cognomen is Etruscan, but is also spelt with o instead of u in a fragment of the Elogia Tarquiniensia, discussed by J. Heurgon in C. R. Acad. Inser. 1953, 92 seqq. The existence of an important personage named M. Auidius Urgulanius would account for the intimacy with Liuia of his sister or daughter Urgulania (Tac. Ann. ii 34; iv 21, 22) and the marriage of the

latter's daughter to the young Claudius. 40 Though longrou is the most obvious way of reading these marks, they could also be taken as Joughou, or Joughton, Jougnou, Jougnou, or indeed in other ways.

41 For ψηφίσματα delivered by an embassy cf. l. 2 note. [γράμ]μαται is a less probable alternative

Alexander: Our knowledge of the personalities of Alexandria is far from exhaustive. Though Alexander was not a specially frequent name among Alexandrians, it was not deliberately avoided by the Hellenized classes, if one may judge from the lists of strategi and epistrategi, etc. On the other hand, as V. Tcherikover points out Corpus Pap. Iud. i 140, introd. to No. 13, the name is not infrequent among Egyptian Jews. I should like to call attention to the fact that the Alexander whose work is read and criticized in Philo's Dialogue Alexander tells a story (p. 137 Aucher) of the courteous action of trained elephants at Germanicus' consular games (i.e. A.D. 12) and later adds (p. 152) 'etenim ego quando per legationem adii Romam crebro uidi in bestiarum congressibus etc. . . . ' This legatio is not

2436. MONODY WITH MUSICAL NOTATION¹

15.8 × 13.5 cm.

Early second century Plate

I. The Text

Parts of two columns from the foot of a roll. Of the left-hand column only a few letters survive, but there are about 11 cm. (26 to 38 letters) of the beginnings of lines in the second column. The text, though verse, is written continuously without colometry, as seems to have been customary in musical copies. There is eisthesis of the last two lines. The writing is on the recto of the papyrus, which is formed of two kollemata, and shows three joins. On the verso are parts of two columns of a magical spell of the second to third centuries.

The hand which copied the text wrote with a fine pen and easy informality. His small, well-rounded letters, both their shapes and their finials made with easy elegance, are reminiscent of the second hand found in 841, and should probably be assigned to the same period as that hand, namely the end of the first century or the early second century. There is a tendency for the scribe to form letters into word groups. Occasionally his writing lapses into cursive forms with ligatures (e.g. &;) A as in ii 4), and once he seems to have made an error in copying (ii 6 note). There is no punctuation, not even a paragraphus in the text. The musical notation, both of pitch and rhythm, was added by a second and much rougher hand above the line. At one or two places (e.g. ii 5, 6, a diseme over a short syllable; ii 5, 12, similarly, though the diseme is placed over a consonant) the notation seems to be out of phase with the text.

Col. ii contains a monody (1 ψαύω, 3 ηὐτέκνησ' ἐγώ) addressed to a chorus which is bidden to dance. The view to be taken both of the genre of this text and its metrical character depends on the restorations adopted for the right-hand side of the column. It is therefore important to establish, if possible, the length of line. From the point of view of sense there are no restorations which impose themselves. External considerations suggest that a considerable amount of text may have been lost. The lines of the Oslo papyrus2 (accepting the editors' restoration of l. 9) are about 21-22 cm. long; the Christian hymn in 1786 has a line of over 30 cm.; the Berlin musical papyrus (S.B. Berlin, 1918, 763 ft.) preserves 17 cm. of writing at its greatest extent, perhaps a half of the width. Seemingly the convention in a musical score was a length of line much greater than the 15-16 syllables of the hexameter, the longest line otherwise normally found in literary texts.

Consequently the only means available for restoration are metrical. Of the first

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him as 'Alexander noster ex fratre nepos' (pp. 123, 161) and Lysimachus' reference to him as 'auunculus et simul socer' (p. 123) stand in the way of identifying him with Alexander the alabarch. 42-43 ή πόλις, i.e. Alexandria. Space is too short to restore an initial [Αλεξανδρ]είας. Probably an abstract should be restored here, to be construed as partitive genitive with a future participle in 43, e.g. [eθμεν]elas . . . [παρέξ]οντα. Instead of μοης (before which it is not possible to read τε) ...κης or even ... ηης seem possibilities. The στ of παραστησ- are not entirely satisfactory, but there

seems to be more than παρα της (which leaves a superfluous a). Perhaps παραστήσα(σα) and ἀγαδ[οῦσ]α 44, participles with ή πόλις, should be restored rather than two infinitives.

45-46 Possibly [. ἐπαί]νὸν δὲ καὶ Λιβίας [Σεβαστού].
The following restoration is very uncertain. 49 Ev is clear and the other letters plausible, but the construction at the beginning of a clause (unless μεταξό = έπατα) is obscure. After το[.], possibly συμ (i.e. τοξε όμ[ατέροις) οτ ον (το δήσμα). 50-51 δον δικατ[οσύνην έ]γνωκας is suggested by S. Weinstock, assuming the traces between ν and

δ to be accidental. Thereafter ἀξιοθ[μεν ἄρ]α σε, followed by a subjunctive, suggests itself. After σε, possibly δ, α, or β; a missing letter; then κ or σ, followed possibly by εν or εν. ἀκολουθής cannot be read. 52 [a] : I do not know how to interpret the semicircle after a. It resembles no known abbreviation,

and is most like the parentheses used to mark a deletion. The ends of the semicircle do not touch the edge of the papyrus, so that it is not a deletion of a word run in from a previous column. In any case the space that follows indicates that Alexander's speech has come to an end. It therefore seems best to emend elder to elder, and to suppose these words to be a remark made by Augustus. The congratulations ἐπ' ἀγαθῷ of l. 53 might be from the lips of the Alexandrian delegates: more probably they are the applause of bystanders (cf. Josephus' account of the audience of the Jewish embassy, BJ ii 6, τ, μετὰ μὰν τῶν πρεσβευτῶν τὸ Ἰουδαϊκὸν πλῆθος ἔστη, οὐν δὲ τοῖς φίλοις ἄντικρυς ἄρχιλαος).

54-56 At the beginning of I. 55, e.g. [allow]s ross or [whef]oross; what follows does not seem to be έπογειρίοις. At the beginning of l. 56 presumably comparative adverb to follow οιδέν and participle in dative, e.g. οὐδέν [πλίον] εὐ[χ]ομ[ένοις. ὄσην calls for a feminine correlative τοσαν[την and a feminine abstract, for which there does not seem to be room: if mapaxyous is emended to give it (e.g. as mapaχ(ώρ)ησιν), then a verb is required. παραχησις (which could be read παραχηστω) is perhaps better emended to a verbal form, παρέχεις οτ παρεχώρησας.

58 σημερον: the last letter is corrected to o from a. L. ημείς.

50 [Lete boares: for the use of the aorist participle instead of the future when expressing pur-

pose, cf. A. Wifstrand, Eranos liv (1956) 123 seqq.

59-61 L. dληθές, την σήν. [τύχην] seems a probable restoration in view of προσκυν. L. 60 clearly calls for emendation and in l. or the scribe has himself altered, though apparently without deletions, the last two letters of προσκυνησασαν, and has then altered several letters at the end of the line. The easiest treatment is τὸ δ' ἀληθές [ή πόλις] (so S. Weinstock) ἀπάση σπουδή την σην Ιερωτάτην [τύχην] προσκυνήσασα τυγχάνει, οί δὲ μέλ[λοντες] . . .

Responsibility for the transcription and account of the text rests with E. G. Turner, for the account of the music with R. P. Winnington-Ingram. But we have consulted on all difficult oonus.

2 P. Oslo Inv. 1413 A and B (Symbolae Osloenses xxxi (1955), 1-87), hereafter cited as Oslo

A and B.

114 five lines II, 3-5 are in iambo-trochaic movement (and this is not excluded for II. r-2); the evidence from word-ending may be reinforced by the notation at the points where lekythia seem to end: in l. 3 μάλλον ηὐτέκνησ' εγώ and l. 4 $[\tau]$ ῶν κακῶν χορεύσατε, for at both endings the last syllable bears two notes, one of which has the diseme mark. Possibly the hyphen at l. 2, 1 followed by the space in the text should also be treated as evidence of a phrase ending; but it is hardly a reliable indication, since at l. 5/1. $a\theta\eta\tau\epsilon$ two musical notes with hyphen are the musical treatment corresponding to a metrical lengthening by position before uv-, and almost certainly therefore not the close of a metrical phrase. The lekythia already mentioned could be taken to be straightforward catalectic trochaic dimeters. But not all the preserved lines will allow of this construction, and restoration makes even one of the pair uncertain. The restoration [ἐμ]ῶν κακῶν in l. 4 would give an acatalectic iambic dimeter; to restore ἀπαλλα[γῆναι τ]ών κακών χορεύσατε in the same line (the restoration is possibly rather long, but cannot be excluded) would give an iambic trimeter. That trimeters might be sung instead of recited is known from Oslo B, and no doubt trimeters could be restored here throughout if it is assumed that at least as much of the text is lost as is preserved. ™At 1. 6 the movement becomes more complex, reflected in the abundant rhythmic notation. In l. 8 there are certainly three successive cretics, and this cretic chain probably began in 1. 7, perhaps even in 1. 6. It does not seem necessary to assume that a new subject or even a new poem begins at 1. 6, for a cretic series may easily intrude into either iambics or trochaics by syncopation. These general considerations are supported by the interpretation of the rhythmical notation given on p. 118, in which the use of the leimma is taken to indicate that the length of the syllable concerned is 'prolonged' to three ypovos, and the metre is iambic. If the metre of the more lyrical section II. 6-8 is iambic, it is likely that the preceding II. x-5 have also a principally jambic base. One may compare the sandwiching of 3 jambic metra between 5 preceding and 4 following such metra syncopated into cretics which are found in 9 (= Powell, Collectanea Alexandrina, p. 192, no. 22, cited also below, p. 118). But it does not seem possible to proceed from this to any systematic reconstruction of ll. 1-5. The rhythmical features of ll. 6-8 are analysed further below, p. 118.

As to what the verses are, three genres seem to be worth consideration: (1) a Hellenistic or even Roman music-hall scena; (2) a dithyramb, whether late classical or Hellenistic; (3) a pre-Hellenistic lyric, in which case the most probable supposition might be a lyric from a satyr-play.

(1) and (2) might seem, prima facie, the more plausible guesses, and they will be discussed first. For either of them the singer might be identified from ηδτέκνησα as Niobe, if a woman, Priam if a man (cf. Eur. Hec. 620 & εὐτεκνώτατε Πρίαμε). The fate of Niobe was a favoured imperial theme (evidence collected by Lesky in R.E. s.v.), and Timotheus wrote a famous dithyramb with this title. Certain metrical features might seem to favour this hypothesis: (a) l. 3 in ηὐτέκνησα ἐγώ, though the first vowel must be elided for the metre, it is given a separate musical note. (b) l. 2 Πρεως is treated musically as a trisyllable. (c) In l. 7 hiatus is tolerated between the close of -λάσσεται and interjectory ye (if that is the right restoration). (d)]. See in 1. 7 is treated as long in the musical setting. On closer inspection, however, (a) (b) (d) show only that the musical setting treats the rhythm differently from the poet, and are no bar to the view that the words are of much earlier date than the music (for two musical notes when the vowel is elided cf. Oslo B, l. r6 δè δμοθ): and in the case of (c), the hiatus may perhaps be accounted for by postulating a strong break (Timotheus fr. 3 Bergk οτ' αυξεται ήλίου αθγαίς may not be a parallel for hiatus at the cretic, for correption may be involved). The points advanced are not therefore decisive; and against the hypothesis of a music-hall scena is to be set the fact that there is not as yet among the papyri any immediate parallel of Hellenistic or Roman date for a dramatic composition with chorus present: while the metrical system seems to be more complex than usual for these late compositions. Similarly the dramatic element weighs against the theory of a dithyrambic composition.

The third theory, that of a satyr-play, is therefore worth consideration. It is at any rate an arguable case. Metrically, the lines can be compared with some of the choral intrusions in the Ichneutae, e.g. the runs of cretics among iambics in ll. 324 ff. The presence of goatherds, cowherds, shepherds, and maenads need occasion no surprise in such a context. Suppose μου of l. 3 to be completed as Πριά μου, the remark becomes the kind of humorous aside appropriate in a satyr-play in the mouth of Silenus, who enjoyed a larger paternity than Priam. He might therefore be half-scolding, halfthinking aloud before his family of satyrs (cf. Ichneutae 139 ff., Cyclops 81 ff.), who also constitute the chorus. This might justify the restoration matioes in 1. 6. The reference to Priam would not necessarily put the scene in the Troad, though there might be a humorous appropriateness in such a location, and one might think even of such a title as the Sophoclean κρίσις σατυρική, if that is rightly understood of the Judgement of Paris and not the ὅπλων κρίσις.2 But it must be remembered that a satyr play could also be Alexandrian.

If this is a just view of the matter, and the text is classical but the music that of a later epoch, then the papyrus seems to be part of another such book of extracts for singing as the Oslo papyrus, a book in which soloists exploited the classics in the way suggested by such inscriptions as that of Themiso μόνον καl πρώτον Εθρειπίδην Σοφοκλέα καὶ Τιμόθεον ἐαυτῷ μελοποιήσαντα (cf. Symbol. Osloenses, l.c., p. 27; H. Latte, Eranos liii (1955) 75-76).

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I do not add the linguistic use involved in μελλον ηθτέκνησα, 'I had more children than'. Miss A. M. Dale suggests another location in mythology, that the singer is Althaea, resolved to revenge herself on Meleager (son of Ares according to the tradition in Apollodorus 1. 8. 2 and certain other authors), and that the mupos of 1. 6 is the fatal brand, the burning of which killed Meleager.

(1) The melodic notation

The notes employed are set out below, together with conventional modern equivalents:

There can be no serious doubt about any of these notes. The form of R (a, 3, and A, 1) is closely similar to that of Oslo B, T, 3; it the three examples in 1786 are more regular, but that at the end of 1. $_3$ shows how the form in our papyrus may have developed. The note here represented by τ is described in Alypius (e.g. $_369, _37, 1)$ as δ reproduced by Trace, but it occurs in a rounded form in the Berlin Paeau (P. Berl. $689, _37, 1)$). The form here is flatter and more carelessly written, but the intention is unmistakable (cf. ii $_3$ $_4$ $_368, 1)$).

All these notes are found in the Hypolydian tonos, including the tetrachord ownqueva. In col. ii o (mapaulon) and p (rpim ownquevow) each occur twice, but µ (mapanim) ownquevow) is far more frequent than £ (rpim δecξenylews). It seems less artificial, therefore, to regard col. i as written in the Hypolydian tonos, but col. ii in the Lydian, with two transitory modulations at the fourth to the Hypolydian (at 4. 7 ff. and 6. 12 ff.). We can compare the scale of Oslo B.

A sufficient number of words has been read together with their notes to establish the important fact that the melody pays close regard to the word-accent. (This relationship can conveniently be studied in the transcription into staff notation.) Of the basic principle that no note given to an unaccented syllable should be higher than the note (or highest note) of the accented syllable there are only two apparent breaches: ii 5. 10-13 and 8. 11-14, and in the former case the interpretation is doubtful (see critical note ad loc. and p. 118 n. 1). In a number of accuracy-accented words the accented syllable has a note (or notes) higher in pitch than those of the other

syllable(s): ii 3. 5–7 (èyá), 4. 7–13 (χορεόσενε), cf. 6. 1–3 (ε̄ τικ), 6. 12–13 (ἔτι), 6. 14–19 (λείπενα), 6. 20–21 (συρί, if rightly so accented), τ_1 , 9–12 (aiπλάων), probably also τ_1 τ. 4-(λάσσενα) and 8. 5–το (βουκάλο); possibly 6. τ_2 -8 (τ_1 στόγες, but see below). Of the two circumflex-accented syllables (μ aλλων in ii 3 and κακών in ii 4) neither is set to a descending pair of notes, but the sample is small. There is no clear sign of that subordination of a grave-accented syllable (and of intervening unaccented syllables) to the next following acute or circumflex which we find in the Delphic Hymns. At. ii 6. 9–11, ii θόρονο were read, the melody would be in disregard of the acute accent; reading πυρούς, the accented syllable bears the higher note, but a note which is also higher than that of the acute accent of τ_1

This evidence would suggest a date for the melody later than the second century B.C. (Delphic Hymns), but earlier than the second century A.D. (assuming the music of the Hymns of Mesomedes to be genuinely of that date). In the degree and nature of its observance of the accents our melody falls broadly with Seikilos, the Hymn (or Hymns) to the Muse, the Berlin Paean, and the Oslo pieces, but none of these, unfortunately, is dated.

(2) The rhythmical notation

This brief papyrus exemplifies all the five symbols known to us from other musical documents.\(^3\) Two of these, (i) the hyphen and (ii) the double-point or colon,\(^3\) are of uncertain interpretation and may have a melodic rather than a rhythmical significance. (i) The hyphen occurs four times, written under notes belonging to a single syllable: the hyphen at if \(^4\) a-\(^7\) and way be intended to embrace the three notes \(^8\)-ro.\(^4\) There are three cases in which more than one note is given to a syllable without a hyphen being used (i. \(^2\). 3-\(^4\); ii. \(^3\). 6-\(^7\); ii \(^6\). 7-\(^7\); ii \(^7\). 7-\(^7\); ii \

The other three symbols are (iii) the diseme mark, (iv) the dot (στογμή), and (v) the leimma. It is only in ii 6-8 that (iii) and (iv) are employed regularly and that (v) is employed at all.

(iii) Disemes throughout relate to the syllable and not to the note. Where two notes

¹ But see M. I. Henderson in New Oxford History of Music, i 371-3.

5 Cf. Symb. Osl. xxxi 87 (and n. 1).

² Cf. Symb. Osl. xxxi 35-42, 73-87.

This term has been used in some earlier discussions, but, since it has technical senses both in

¹ The evidence of other musical documents is reviewed in Symb. Osl. xxxi 64-73.

ancient metric and in modern punctuation, it is perhaps better avoided.

See Symb. Osl. xxxi p for possible examples of such a triplet rhythm in the Berlin Paean. Otherwise the group should be rhythmized: Description of the Paean and in the Christian Hymn.

are given to a long syllable, the diseme (if used at all) is generally written over the second note (but contr. if 4. 12-13). The instances in col. i lack metrical context. In col. ii -2, it is not yet clear on what principle disemes are employed in connexion with some long syllables and not with others. For a similarly selective use, in an iambic context, we can compare Oslo B. (iv) Dots are, except in ii 6-8, of infrequent occurrence (they are virtually absent from Oslo B). We cannot say why dots should have been used at ii 3. 5 and 4. 7 and not in other similar cases. Two possibilities must be borne in mind: that the dot is (a) an accidental blot, (b) the upper dot of a double-point of which the lower dot can no longer be read (see above on ii 3. 5-7).

(v) The lambda which occurs frequently in ii 6-8 (and only there) cannot be interpreted as a note of the melody without involving fantastic difficulties. There can be no doubt that it is the symbol of the leimma-a rest or protraction. It is interesting that we have it here in the angled (and doubtless original) form known to us from Anon. Bell. 97-roz and the MS. Hymns of Mesomedes and not rounded (as in P. Berl. 6870 and 1786) or flattened (as in Oslo A). Its function seems to be that of protracting the preceding note. This can be seen most clearly in the identical patterns of 7. 1-4, 7. 9-12, 8. 11-14, where, above a cretic text, we find: $\times \overline{\Lambda} \times \overline{\times}$. We suggest that these are iambic metra with the first short syllable 'suppressed'. Instead of using the triseme mark (as found in Seikilos), the composer employs the leimma (as in the Hymns of Mesomedes) to indicate a prolongation. It may have seemed more logical to attach the diseme to the second element, since $\times \wedge$ is equivalent to $\times \times$, or it may have been a matter of indifference (cf. 6. 9-10), since both symbols together represent a single note. The στιγμή indicates that the second half of the metron is regarded as the arsis; it is applied to the long syllable only, as in Anon. Bell. 97. There is no strict parallel to this scheme of notation, but it is perfectly intelligible and reasonably plausible. If this interpretation is correct, these 'cretics' are of the same character as those on which the anonymous writer (?Aristoxenus) of 9 comments, where the $\lambda \hat{\epsilon} \hat{\xi} i \hat{s}$ is $- \circ -$, but the rhythm is $\delta \hat{\alpha} \kappa \tau \nu \lambda o \hat{s} \delta \kappa a \tau^* i a \mu \beta o \nu$, the first long syllable having the value of three time-units.2

Applying the same principles of interpretation to the remainder of ii 6-8, we obtain the following results:

6. r-4. The iambic metron is replaced in the Alges by a 'sponder'. The scheme to be expected is $\times \bar{\lambda} \times \dot{\bar{\lambda}}$, but the dot is read over 6. 3 and not over the diseme of 6. 4.

6. 5-8. The \mathcal{ME}_{s} is probably $\circ - \circ -$. It is not clear why a dot should be placed over 6. 5.

¹ In ii 5 a note with diseme is twice found over a short syllable of the text (assuming that 5, 12 belongs to the second syllable of propowdeare). It looks as though there may have been an error of copying; either the disemes have been placed over the wrong notes or the notation has got out of phase with the text. It is far from clear, in any case, to which syllables the notes 11-13 are intended to belong.

² It is worth noting that Aristides Quintilianus 26. 21 J places the thesis before the arsis in his analysis of the δάκτυλος κατά Ιαμβον.

6.9-13. The group is closely analogous to the 'cretics' already studied, but the final long syllable is resolved, and the dot placed over the final note.

6. 14-19. 15 belongs to the first syllable of the 'cretic'; the last syllable is set to

6. 20-22; 7. 5-8; 7. 13-17. The rhythmical interpretation is still obscure.

8. 1. This could be the end of a 'cretic' similarly treated.

8. 2-4. The traces of 3 are consistent with a lambda, and this may well have been a similarly treated 'cretic'.

8.5-10. The analogies suggest that the rhythmical symbol at 6 is a diseme rather than a dot. 8-10 are not easily read (see critical note), and corrections seem to be involved. It is perfectly possible that the last syllable of the word was set to three (or even four) notes, cf. ii 4.8-10.

The transcription of col. ii into modern staff notation includes all notes that are read with plausibility, illegible notes being indicated with a mark of interrogation. The time-values given are in some cases conjectural. Lacunae in the line of melody are indicated with square brackets only in those cases where the existence of a gap is not immediately apparent. Some fragments of text not associated with notation have been omitted.

Transcription A¹

	Transcription A.
Col. i	Col, ii
	1
]
1 2 3 ο· c· φ 1].ρειφα	½ 2 3 4 5 67 8 9 1
φ:Rē 2].χρεις	Ι 2 3 4 5 6 7 8 9 10 1 Ι 1 2 13 ζ ζ τ τ μ μ ο ε ξ ξ ε ξ φ [4 α π α λ λ α [] ωνκακωνχορευ ε α τ ε . [
3]ρων	1 23 4 5 6 7 89 10 111213 + υ ε[] + ε ξ ι ζμ ζ ζ ε υ[5 καιμη[].[.]. αθητεμνημονευ c α τ[
R + 4]. \$\(\pi\)000	12 3 4 56 78 910 11 12 13 14 15 1617181920 21 22 ι Α ⁻ μ Α ⁻ μ + [μ μ
]ξ ξ 5]φαινε	12 3 ½ 5 67 8 910 11 12 1314 1516 17 ε α ι ζ ζ[]ζη η ζα η ε ια ια ε ε ε γ λας ε ε ται ην. [.], δ ε ε α μπολωνκαι [[κ]] γ ε α ε ο [
1 2 ο ξ 6]δομοις	1 23 4 56 7 89 το 11 12 13 14 15 ξ ε+[] 4 φ Αν τι + εμ ζ Αν ζ δι ξ [8 πης ποι []ς βον τι κολοιμαιν αδες δο[

I A doubtful letter in the musical notation is shown by the sign +,

Transcription B

[..]μογα. τφ[......]η..η ψαίκο δὲ λ[
[.]ψ ὁ δὲ μο[.].[.]ψ[..]μας Άρεως Ύμησ[σ Πριάμου μάλλος ηθτήκτησ' ἐγό σπευσο[
ἀπαλλο[γήν τ]ῶν καιλ χορείσατε · [

καὶ μή [..].[.]μάθητα μημουεύσατ[ε
εἴ τις κατὰ στέγες πυμοός ἔτι λείπεται, πυρί, παί[δες
λάσσεται · ἢν, π[α][δες φ]πόλων καὶ γέμς ο[
τπε ποι μάνε] κ δυκόλου μαινάδες δο[

Text: col. i x a high horizontal before ρ , probably part of a ligature with ϵ (e.g. ϕ) $\{\rho\epsilon\}$

The property of the proposal beauty proposal by the property of the property

Notation: col. i 2. r φ is immediately over ρ 3. 2 Uncertain, ö is possible, but cf. ii 4. 8

4. 2 perhaps μ
Col. if 2, 5 Diseme not certain, but the mark seems to be ink, not a fold in the pap,
clear dot after μ, but placed low, not high, and therefore probably upper dot of double dot
Uncertain whether dot or line, or whether two dots over following ξ 4, 12 Disment is over first of group 5.7 Probably with dot
over the second or θ μημουνευσμή 6. 6 Tace consistent with first stroke θ μ 7, 6, 7 Uncertain 8, 1 dot over diseme uncertain 8, 2 Gould be δ 8. 8 Dissip two signs, not one. Could be
interpreted as μ made as correction
18, μ over a correction 8, 9-10 Alternative reading as φ 4 does not account for all the
ink, μ over a correction 1.

2 Before Πρεως, π]ais or a feminine plural. At the end, Υμηρ[οός or Ύμην, not ὑμείς.

3 At end σπεδούρτες, σπεύσο[μαι, σπευσό]μενος (or -οε), σπεύσο[υσα? εὐτειστέω = 'to be happy in children', L.S.J., normally stressing the number of children; but Eur. fr. 520 N² = 'to have good children'.

5 μη [πάθα] μάθητε is not too long for the space, but cannot be verified. Or]λάθητε?
6 It is easier to emend to στέγας than σπέσς. For .υρσος, πυρσός is to be preferred to θύρσος in

6 It is easier to emend to στόγας than σπόος. For .υρσος, πυρσός is to be preferred to θύρσος in view of the accent and of πυρί.

7 At beginning e.g. φυ)λάσσεται, άπαλ]λάσσεται. The only verbs to be taken into account are σελάσσομαι, παλάσσυμαι, μαλάσσω, οταλάσσω, φαλάσσω, θλάσσω.

The horizontal after v excludes Maflades. A bacchius? The notation treats 1, dec as long.

Col. ii













ADDENDUM to P. Oxy. XIX 2217 and XXIII 2398

2437. CALLIMACHUS, Έκάλη

The isolated scrap published below represents yet another manuscript of the Hecale of Callimachus. It contains parts of some of the same verses as 2217 (indicated by half-brackets) and 2398, which resembles it in being the top of a column, but the combined contributions of all three do not by themselves provide any basis for conjecture about the tenor of the passage, though a guess may be hazarded on the basis of the two lines which may be completed with the help of ancient quotations.

The writing is a smallish round uncial of about the same date as 2376. The two accents may be by the same hand as the text.

ic άλκτήρια λιμοῦ
c arocripea nepoo
οςτάξαντος ἔραζε
εεεται _] κτλ.

r Callim. fr. 346 3. [, the lower left-hand arc of a circle, off the line, with a slightly curved descending to right from its upper end; not ϵ_0 perhaps a damaged or ω 4. Of ϵ only the cross-stroke, of which the right-hand end disp slightly, and a couple of dots representing the unright [, is slightly below the general level ink resembling the left-hand end of a 'sbort'; above it in the interlinear space the left-hand side of a circle 2. Callim. fr. ϵ_0 , ϵ_0

2 I do not see the point of the accent. The third person of \$x_0\$ would hardly be provided with it and the contracted form of (*)oper would not be distinguished by its means. (Ohly xe-forms are hitherto attested for Callimachus.) Remoter possibilities can be thought of but are not worth discussion.

3 If what is being said is that the speaker got (asked for, or the like) just what kept body and soul together, perhaps the proper articulation is λειντον, i.e. λυτόν.

INDEXES

(The figures 24 are to be supplied before 26-37; figures in small raised type refer to fragments, small roman figures to columns; an asterisk indicates that the word to which it is attached is not recorded in the ninth edition of Liddell and Scott, Greek-English Lexicon; square brackets indicate that a word is wholly or partly supplied from other sources or by conjecture: a reference enclosed in round brackets indicates an interlinear comment.)

(a) 2426-2429

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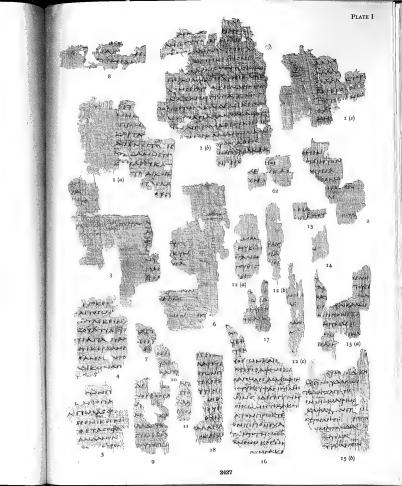
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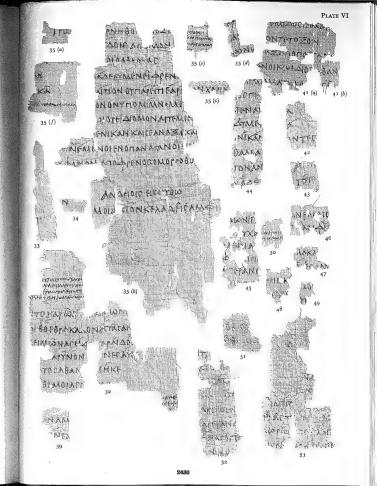
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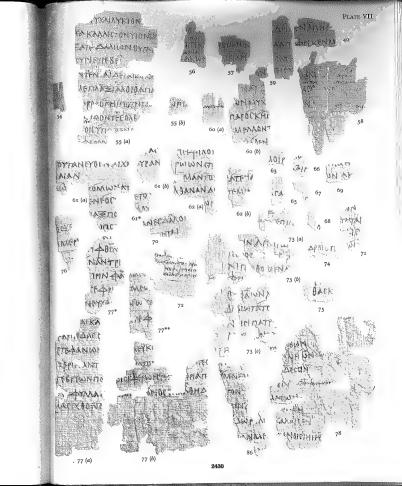
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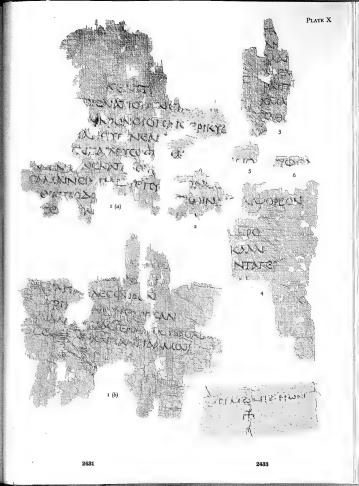
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